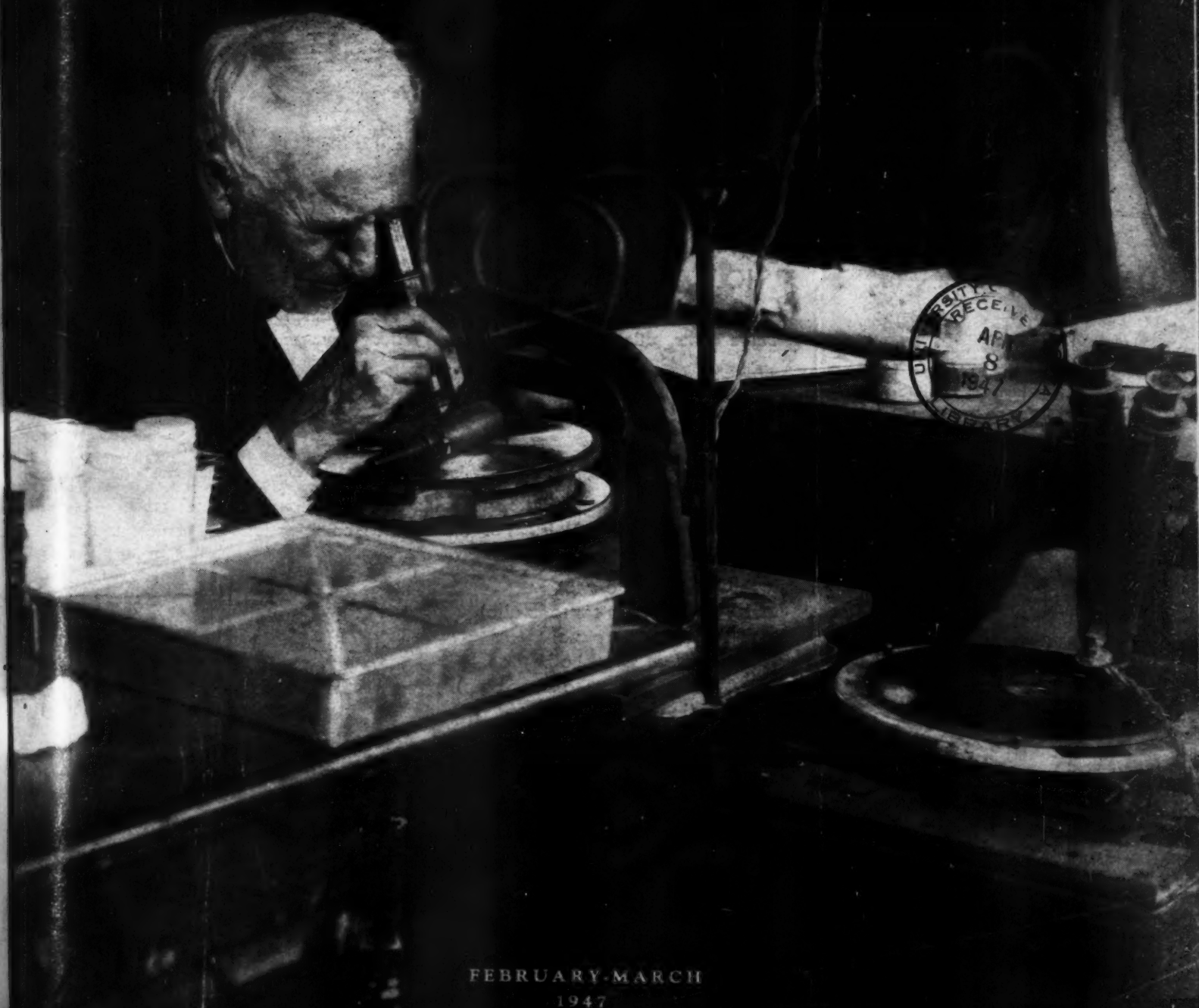


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Formerly Music Supervisors Journal

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VOLUME XXXIII, No. 4

FEBRUARY-MARCH 1947

EDISON ANNIVERSARY NUMBER

THIS ISSUE of the Journal is the contribution of the Music Educators National Conference to the observance of the centennial anniversary of the famous inventor's birth, February 11. For the cover picture, and for several photographs reproduced in the body of the magazine, the Editorial Board is indebted to the Thomas A. Edison Centennial Music Committee. Acknowledgment is also made to the Cleveland Public Schools and RCA Victor for pictures used in this issue, and for others to appear with articles on audio-visual aids prepared for the Anniversary Number but held for later publication because of the limitation on the number of pages of this Journal due to the paper situation.

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Sanford Mast, 1922
Frank Palmer, 1920
E. D. Dennison, 1919
Edgar Lovejoy, 1902
Robert Schuler, 1922
Vernon Miller, 1909

11th Row, left to right
Frank Fletcher, 1917
Alva Mahoney, 1922
Frank Myers, 1919
George Reber, 1920
Wallace Ostrom, 1918
Harvey Marshall, 1918

William Conrad, 1887
Ido Carlson, 1916
Raymond Barley, 1920
Edgar Brown, 1919
Boyd Mills, 1919
George Adams, 1916

12th Row, left to right
Robert Ray, 1919
Roscoe Wise, 1921
Howard LaFrac, 1919
Earl Wright, 1918
Clarence Krouse, 1919
David Ganger, 1919
Kenneth Kreider, 1919
Arthur White, 1917
Dewey Ganger, 1922
George DeWitt, 1919
Pleasant Killingier, 1918



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Bulletin Board

MENC Division Conventions. March 12 through April 26. See schedule on page 72.

Music Week. 24th annual observance is announced for May 4-11; will have as its keynote for this year's commemoration "Music is Especially Needed—Now." It is increasingly being recognized that the primary purpose of National and Inter-American Music Week is to focus public attention for a seven-day period on the value of music to mankind—to the individual, to the community, to the nation, and to a troubled world of conflicting thoughts and interests. Persons desiring further information concerning Music Week activities will be interested in the 1947 Letter of Suggestions available from: National and Inter-American Music Week Committee, 315-4th Ave., New York.

NSBOVA Region Nine Board of Control announces a regional music contest for soloists and ensembles to be held in St. Joseph, Missouri, May 9-10. For more detailed information write: T. Frank Coulter, Chairman of Region Nine, Box 137, Joplin, Missouri.

International Festival of School Music. Montreal, Canada, has been announced as the locale of an International Festival, April 24-26. President of the Festival is Irvin Cooper, director of music in the Protestant Schools of Montreal and a prime mover in the promotion of international cooperation in the field of music education.

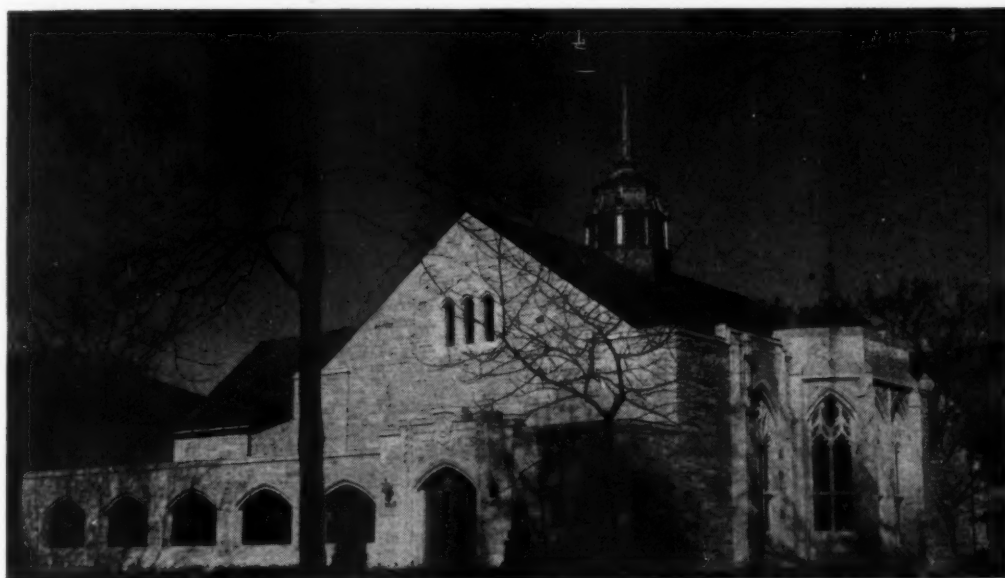
Texas Affiliates. At its February meeting, the Texas Music Educators Association voted to amend its Constitution so as to become a state unit of the Music Educators National Conference. The officers elected and installed at the meeting were: President—Weldon Covington, Austin; vice-president, band—Jack H. Mahan, Texarkana; vice-president, orchestra—Pedro C. Martinez, Kerrville; vice-president, vocal—Euell Porter, Huntsville.

North Carolina Affiliates. At a recent meeting of North Carolina music teachers representing various groups interested in the promotion of music education throughout the state, it was voted to confirm a previous vote by mail to establish the North Carolina Music Educators Association. The following were elected to serve as officers for the coming year: President—E. H. F. Weis, Guilford College; vice-president—J. Kimball Harriman, Greensboro; secretary-treasurer—Herbert Hazelman, Greensboro.

Music Education in France. Last summer, the MENC was approached by the French Comité National de Propagande pour la Musique with the request that specific information be supplied to the Comité concerning music education in the U. S.—its aims, objectives, methods and results. An extensive memorandum was prepared covering the major points on which information was sought and was sent to the Comité together with various MENC publications and other mate-

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rial. It is gratifying to learn that a report was made by the Comité to the French Minister of Education on October 16, 1946, making strong recommendations for reorganization of the music education program in the schools. The report urged that music education in the government schools should be obligatory in the same manner in which other subjects are offered. The first step toward the achievement of such a program would be the establishment of a sound teacher-educator program in the French normal schools. The contact with the French Comité is being continued on behalf of the MENC through its Committee on International Relations in the Field of Music Education.

In the national political picture, an item of interest to all music educators is the recent appointment of Carroll D. Kearns as a member on the very important Committee of Labor and Education in the House of Representatives. Formerly a music educator in the state of Pennsylvania and, incidentally, one of the early members of the Pennsylvania School Music Association (which he still serves as a member of the Board of Directors), Mr. Kearns left music education to become a superintendent of schools, from which position he entered the political field.

Arizona School Music Educators Association elected the following new officers at its annual state meeting in December: President—George F. Backe, Prescott; vice-president—Ralph Hess, Phoenix; secretary-treasurer—Mrs. Ardith Ries Shelley, Phoenix.

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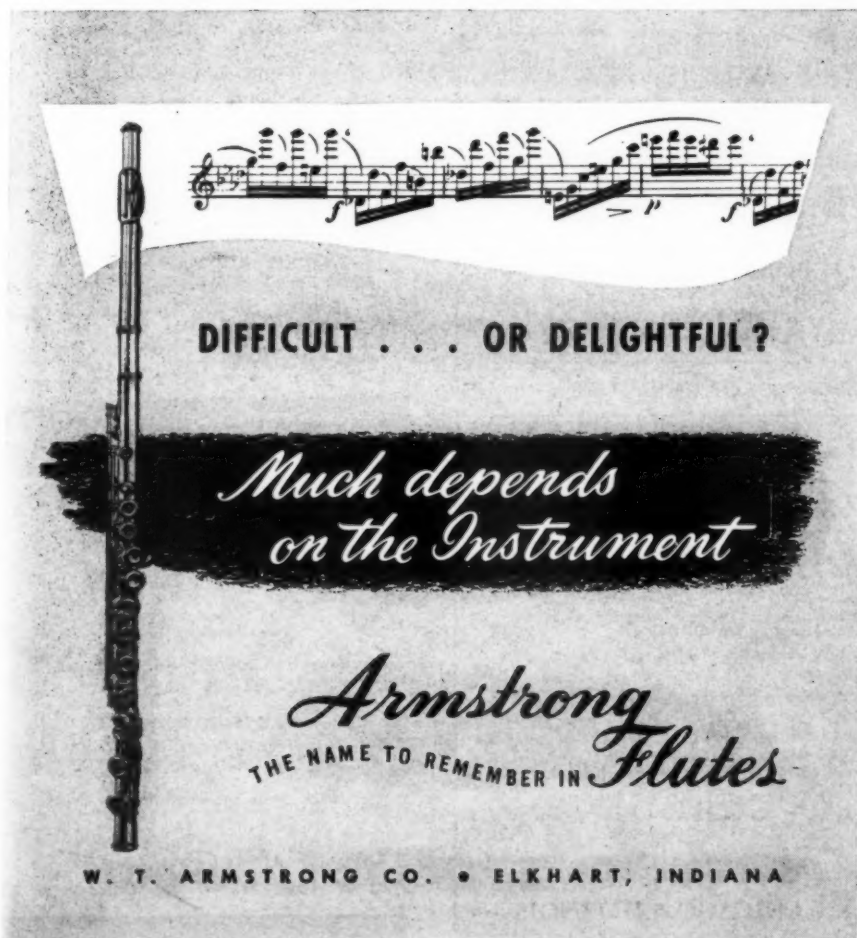
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Phi Mu Alpha Sinfonia (national music fraternity), at its national convention which was held in Ann Arbor, Michigan, last December, elected the following new officers: President—Albert Lukken, Tulsa, Oklahoma; vice-president—Cecil W. Munk, Berea, Ohio; secretary-treasurer—Charles E. Lutton, Chicago, Illinois; historian—Frank W. Hill, Cedar Falls, Iowa; executive committee—Franklin Inglis, Greencastle, Indiana, and Alvah A. Beecher, Moscow, Idaho. Elected to national honorary membership were: Hon. Thomas E. Dewey, Governor of the State of New York; Rollin Pease, University of Arizona, Tucson.

NSBOVA Region Three Board of Control announces the result of its recent election of officers to serve for two years as follows: Vice-chairman, orchestra—Robert H. Rimer, Euclid, Ohio (re-elected); vice-chairman, vocal—William B. McBride, Columbus, Ohio; secretary—G. W. Patrick, Springfield, Ill. (re-elected). Continuing in office are Chairman David Hughes, Elkhart, Ind.; band vice-chairman, Vernon Spaulding, Crawfordsville, Ind.

Walter Aschenbrenner, composer and arranger of choral music, died at his home in Chicago on February 4. A member of Carl Fischer, Inc., editorial staff, Mr. Aschenbrenner was well known throughout the country for his vocal clinic work, and was also founder and conductor of the Chicago Symphonic Choir.

Palmer Christian, University of Michigan organist and professor of organ who joined the School of Music Faculty in 1924, died February 19 at his home in Ann Arbor, Michigan.

Dr. C. E. Hood. Sympathy of many friends throughout the nation is extended to MENC North Central President Marguerite V. Hood of Ann Arbor, Michigan, whose beloved father died in January.

Fredrick B. Stiven, director of the school of music at the University of Illinois since 1921 and a former faculty member of Oberlin Conservatory, died at his home in Urbana on January 21.

H. W. Stopher, former director of music at Louisiana State University, died at New Roads, Louisiana, February 4.

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American Junior Red Cross, with the cooperation of the MENC through its Committee on Records, as a part of this year's program has been purchasing a quantity of records which will be sent to Japan for use in the schools. A similar plan will be followed later in Germany.

John Lund, who was connected with the U. S. Office of Education as National Deputy Director of the High School Victory Corps, and was closely associated with the MENC during the war years, is now Education Adviser to the General Staff of the War Department, which has under its jurisdiction the entire education program of the U. S. Army. Recently released from the Armed Forces with the rank of Major, Dr. Lund served for two years in the American Military Government in Italy.

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MAY I take this opportunity to thank the MENC for its interest in its members serving in the Armed Forces. The most unusual thing about it was that MENC mail and the Journal even followed us around the world! . . . In my new job as Dean of Men, San Bernardino Valley College, San Bernardino, California, I am still very much interested in music education. Before entering the Service, I was on the staff of the Audubon, New Jersey. Senior High School, and manager of the New Jersey All-State Chorus . . . and now, college administration. The Navy did it!

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Audio-Visual Tools A Challenge to Educational Vision

JAMES L. MURSELL

SCIENCE has rather abruptly presented us with a brand-new kit of powerful pedagogical tools. They go by the clumsy name of audio-visual devices—the radio, television, the modern phonograph, the sound mirror, the sound film, the film strip, and so on. That we ought to use them is obvious. Not to do so would be an admission that we are capable only of horse-and-buggy planning in an atomic age. But the crucial question is: How, and for what purposes?

No one can go far into the matter without seeing this to be the essential issue. But there is a temptation to evade it, because the tools are so ingenious and practicable that they seem capable of solving educational problems automatically. Just to have them on hand is apt to appear enough. But this is rather like giving a shop-full of high-precision machine tools to a person who has no idea how to use them or what to make with them. They are pretty toys, but watching the wheels go round soon palls, and then nothing happens and everyone is disappointed because there are no ready-made miracles. It is altogether necessary to envisage the educational job to be done before we can be intelligent about using the tools to do it.

This amounts to a challenge to educational vision, to imaginative planning, to fundamental thinking. For just as the new tools cannot rightly be treated as gadgets, so also they cannot rightly be treated as "aids." When engines were first installed in ships, the idea was to "aid" the sails. But it soon appeared that a very great deal more was involved. So the real point and value of the new instrumentalities does not turn on helping out time-honored procedures with an apt illustration or a bright interlude here and there, but on developing new procedures in which they can function adequately. Until this is done, the audio-visual tools will be as much wasted as automobiles would be if still held to ten miles an hour and compelled to follow a horseman with a red flag.

To devise new and more adequate patterns of educational practice and thought may seem a large order, but music educators need not find it impossible. For the audio-visual tools are remarkably adapted to do the very thing that they have been urging and talking about for a long time, and that obviously needs doing. They can help enormously in putting music education on a broader operating basis, that is, to make it appealing to far more students, and feasible to far more teachers. This is our clear strategy for the immediate future, but the limiting factor is, as always, technique, and the need for highly specialized expertness. To get anywhere

musically without it seemed impossible. To acquire it was a long and arduous journey. Thus multitudes of students have died of thirst before reaching the oasis, and multitudes of general teachers have been scared away from the subject.

But the new tools make it possible to organize serious, repaying, inspiring music study at all levels without extreme expertness on the part of the teacher, and without requiring an endless desert journey on the part of the pupil. A grade teacher who wants her children to sing but distrusts her own voice can turn to recorded or broadcast music or sound film. For putting across notational problems, or the characteristics of instruments, or the structure and organization of music, the sound film compares to the textbook or teacher's manual as the airplane compares to the covered wagon. A battery of audio-visual devices can enable a person who is far from a technical expert to make the course in general music what it ought to be—an array of varied, compelling, significant musical experiences and learnings which generate taste, discrimination, insight, and wide awareness of the art. Also they can transform the orchestral or choral rehearsal from a narrow drill on repertoire into an inspiring and enlarging cultural occasion. The systematic use of the sound mirror can build standards of self-criticism much more directly than the best of "teacher talk." And as to executant technique, expert movement analysis by motion picture is entirely feasible.

So one might go on. But these are only random illustrations of the essential point. The new tools can make music study far easier and more manageable both to learners and teachers. They can do this, not by denaturing the subject, but by making it more teachable, more learnable, more practicable. If we work to accomplish this, then clearly we can put music education on an altogether broader basis in the set-up of our schools.

There remain, of course, problems to be solved. But they are, in the main, commercial rather than technical. The right kind of sound films, film strips, recordings, radio programs, and so on, are not yet available nearly as fully as they might be or could be. Business concerns want to see market prospects before they invest their money. But the physical problems have mostly been solved. There is a willingness, even an eagerness, to go ahead. All that is required is a sensible, forward-looking strategy of action. The key to the situation is for us to realize what can be done, and to say what we want to do. Granted a constructive educational vision, the tools for its accomplishments will be shaped up and put into our hands.

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The Genesis of Modern Audio-Visual Education

ARNOLD M. SMALL

Edison's Research in the Fields of Sound and Motion Pictures

EDISON arrived at his invention of the phonograph through the proverbial "back door"! Actually, what he first effected was a mechanical means of producing sounds; the ideas for a reproduction system followed. This was, of course, entirely a mechanical instrument at the outset, although one of the early models utilized an electric motor to turn the grooved cylinder instead of the original "manual drive." The first instrument was invented only seventy years ago — 1877.

It is rather amazing to realize that until 1877 the human race had no means of preserving sounds. Over the long period of the existence of a human race, spoken and written methods of communication were developed, and sound, through its service in expressing and provoking emotions and ideas, led to the development of an art of music. But throughout all of those thousands of years no method existed for the recording of these sounds except through their embalment in the visual notation of relatively recent times. Consider, for example, the startling effect and the present-day implications of being able to reproduce actual music of the Greeks, the inflections and ornaments of later music so often disputed, or the utterances of Jesus, the Gettysburg address of Lincoln, and so on. It is little wonder that the announcement and demonstration of Edison's phonograph created such an international furore among people from all ways of life.

From Edison's experiments in automatic telegraphy, he had observed that the strips of paper embossed with dots and dashes, when drawn rapidly under a contact lever, produced audible results. Edison reasoned that if the paper strip could be imprinted with elevations and depressions representative of sound waves, they might be caused to actuate a diaphragm so as to reproduce the corresponding sounds. He had also observed that a diaphragm had the power of taking up sound vibrations from the air and believed that the resultant movements could be recorded. The next step in the development of the phonograph was, then, to record on a strip of some appropriate material, in the form of elevations and depressions, those movements of a diaphragm which result from the motion of the air particles surrounding it, which in turn are the physical manifestations of music and speech. This accomplished, reproduction should be obtained by tracing the recorded undulations on the strip with the same stylus attached to the diaphragm, thus reversing the recording process. That is, the diaphragm would now impart its movements to the air and give rise to sounds similar to the original.

Actually, instead of using a disc, Edison first used a cylinder provided with grooves around the surface.

Over this he placed tin foil, which easily received the up and down imprints from the diaphragmatic motion. Thus what has been called the hill and dale method of cutting a record was employed, in which case grooves are varied in depth rather than laterally as in present-day discs. This type of recording was employed in the later commercial recordings of the Edison Phonograph Co. which many will remember because of the marked thickness and weight of the disc. There is still considerable division of opinion as to which is fundamentally more desirable, the vertical or lateral type of cut.

The first 1877 model of the phonograph remained unmodified until ten years later. Beginning in 1887, over a period of a few years, Edison developed the wax cylinder to replace the tin foil, which is still used in the commercial dictaphone, a method of duplicating records from a master by thin gold plating of the original, separate styli for cutting and reproduction processes, a counterbalancing mechanism for preventing the playback stylus from gouging the record, a simple spring motor with a sensitive governor for the driving mechanism, the megaphone which was adopted to serve as the horn coupled with the diaphragm mentioned earlier.

It is interesting to hear in Edison's own words what he believed the future applications of the phonograph to be.

Among the many uses to which the phonograph will be applied are the following:

Letter writing and all kinds of dictation without the aid of a stenographer.

Phonographic books, which will speak to blind people without effort on their part.

The teaching of elocution.

Reproduction of music.

The "Family Record" — a registry of sayings, reminiscences, etc.

Music-boxes and toys.

Clocks that should announce in articulate speech the time for going home, going to meals, etc.

The preservation of languages by exact reproduction of the manner of pronouncing.

Educational purposes, such as preserving the explanations made by a teacher, so that the pupil can refer to them at any moment, and spelling or other lessons placed upon the phonograph for convenience in committing to memory.

Connection with the telephone, so as to make that instrument an auxiliary in the transmission of permanent and invaluable records, instead of being the recipient of momentary and fleeting communication.

The extent to which these predictions have been borne out are probably rather well known to most readers. The more recent use of the present-day phonograph for scientific measurements and studies in the psychology of hearing and physics of sound as well as for widespread aural training purposes, especially during the war, is less generally known.

In order to be useful for the last-mentioned purposes as well as for high-quality reproduction of music, it was necessary that the phonograph go through a rather complete metamorphosis, chiefly in the hands of those following Edison. This included both the recording and the reproducing processes. Responsiveness to a wider range of frequencies, a wider dynamic range, low distortion of original sounds, stable and standard turntable speeds, and increased durability and duration of records, were all necessary improvements. Much has been accomplished in each item in the *best* of present-day reproduction systems, but the average in use still leaves much to be desired. The strides which have been made are chiefly due to the invention and development of thermionic tubes, crystals with piezo-electric properties, synchronous electric motors, and plastics for record material.

A rough comparison between the early phonograph and the best and the average now in use may be interesting. With reference to the fidelity of reproduction, i.e. the faithfulness with which original frequencies are reproduced without subtractions, the closest counterpart of Edison's early instrument is probably the small or midget table radio set of the present; even this is probably somewhat better than the early phonographs. The frequency response of the midget radio is about 200 to 2500 cycles per second; of the average phonograph in use, 150 to 3500 cycles per second; of the superior commercial phonograph in use, 100 to 5000 cycles per second, and of those units used for scientific purposes, 50 to 8000 cycles per second.

The dynamic range limitations are principally determined by the record itself, since electrical amplification is essentially unlimited. The range of the finest contemporary records is about 40 decibels*; that of the average commercial record about 30 decibels. A reproducer may increase this through special expander circuits. The early disc and mechanical reproducer probably falls quite short of these values.

Fully as important as frequency response — if not more so — is freedom from distortion, that is, faithfulness with which original frequencies are reproduced without additions. Present records and reproducers vary tremendously in this regard. None of them are totally free of distortion, but the very best ones reduce it to a level which is probably not perceptible to the human ear. This means that most reproduction suffers from distortion of a perceptible amount. However, in Edison's mechanical reproducers the distortion factor was probably not too noticeable because of its very restricted frequency response.

Turntable speeds have been quite well standardized but one of the continuing problems in disc recording is that of reducing those small, periodic variations in speed which produce a wobble in the pitch of sustained tones. Not all of Edison's problems of driving the turntable have been solved by the use of synchronous motors, therefore, although its superiority over earlier methods is clear.

*The writer has found the dynamic range of the violin to be about 30 decibels. That of the symphony orchestra is about 75 decibels.

EDISON examining the strip film invented by Eastman which made his motion picture camera possible. The first projection of experimental motion pictures was October 6, 1889; the first commercial showing of motion pictures April 14, 1894. →

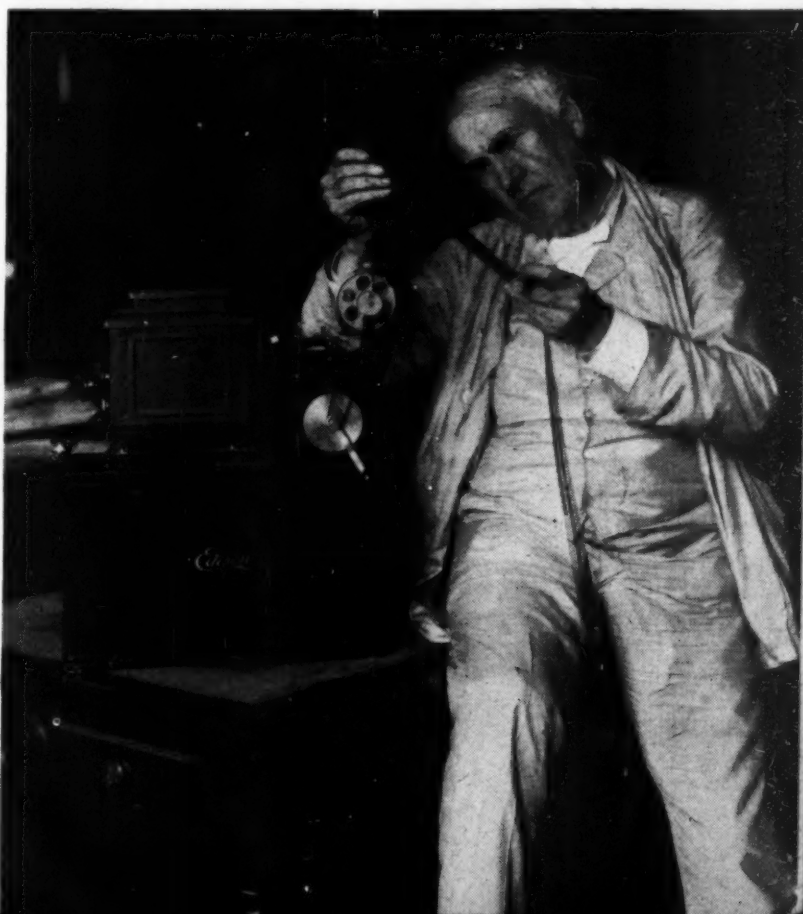
The durability and non-destructibility of records has been improved markedly in late years. This is not only due to the use of plastics for record materials, but to the improvement of the playback system which has very materially reduced the pressure of the playback needle on the groove, with consequent reduction of record deterioration. The length of uninterrupted recording has been increased by introducing a slow speed for turntables and records of larger diameter — frequently 16 inches. These have been most often used in radio and laboratory work.

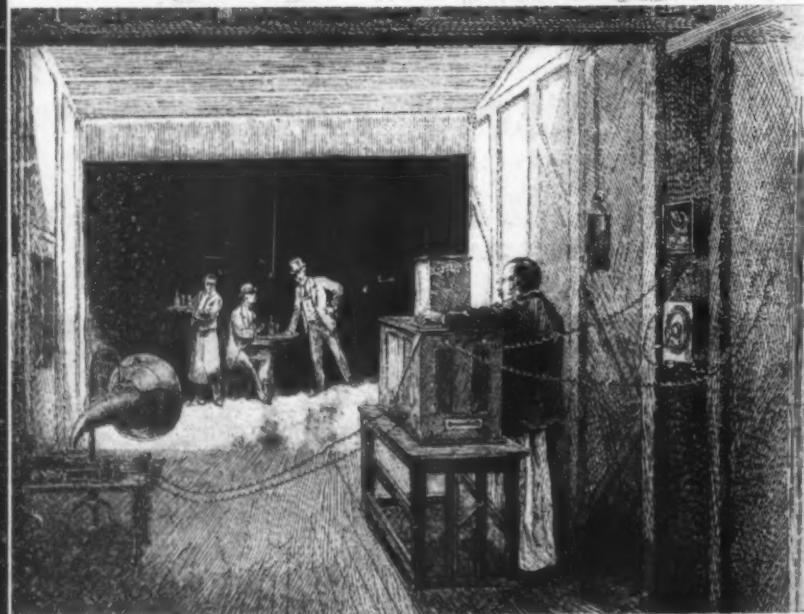
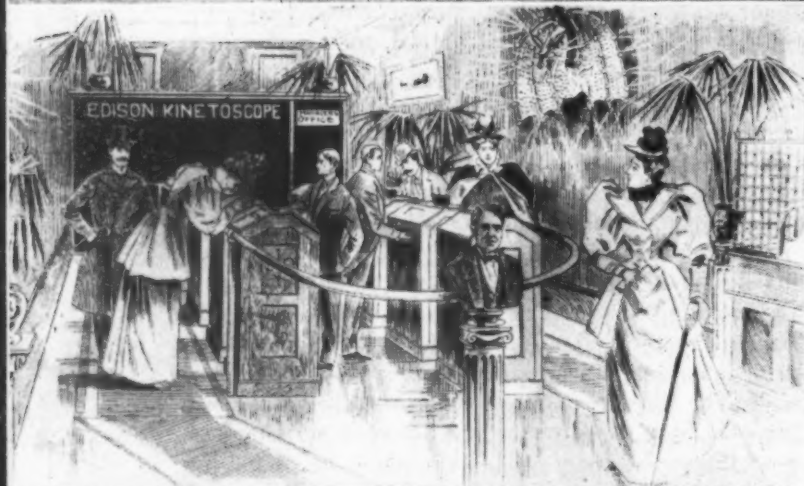


Some of Edison's researches in the field of light are common knowledge, especially those connected with the incandescent lamp. Less well known are his invention and development of generators and power distribution systems for lighting systems and the motion picture camera. For our present purposes the latter holds greatest interest.

The idea of taking short exposure pictures in rapid sequence for the analysis of motion had been established by the American, Muybridge, by 1889. This was accomplished by a series of cameras spaced along the path of the moving object but resulted in a series of pictures in which the object appeared to go through the motions without making any headway while the background sped along! The illusion of movement thus produced, even if reversed, was based upon the phenomenon of persistence of the visual image. This characteristic of the human eye—prolongation of the image after the light stimulus has been removed—gives rise to the illusion of movement when successive pictures of an object which differ slightly in position from picture to picture are presented to it. This is known as the phi-phenomenon in vision and is still, of course, highly exploited in current moving picture techniques.

In 1889 the Eastman Company placed on the market the first serviceable transparent celluloid roll film with a fine emulsion and a roll holder. This, combined with





the afore-mentioned short exposure technique and phi-phenomenon in vision, set the stage for Edison's pre-eminent capacity to be put into action—the capacity to adapt and combine ideas or materials already existing into something distinctively new and practical. The principal need at this juncture was to provide a mechanism by means of which a roll of film could be moved across the focal plane of a camera and a series of still exposures made rapidly enough that upon subsequent projection at the same film speed the phi-phenomenon would operate.

In the mechanism which Edison developed "a long roll of film was unwound, drawn through a set of rollers downward across the focal plane and automatically re-wound. The strip of film had perforations on its edges. A main shaft was revolved; this drove a sprocket, the sprocket engaged the perforations; and thus the film was fed along. The movement of the film was intermittent—that is, periods of movement would alternate with periods of rest. When the film was at rest a revolving shutter, geared to the main shaft, was rotated; an aperture in the shutter was brought into the proper relative position; and an exposure was made. Then the film went on its way, while the shutter remained closed. The result was a series of 'still' photographs—all from one viewpoint, all of uniform size, and all spaced at regular intervals."

This was the motion picture camera. It has, of course, been subjected to much development later, but largely on the basis of Edison's original patents. The greatest difficulty with the original camera was probably the slow rate at which still pictures of motion could be taken. This resulted in the failure to present to the eye, during projection, successive "stills" which came fast enough to produce the fusion characteristic of the phi-phenomenon. The pictures, therefore, tended to flicker and jerk. Subsequent revisions have rectified this fault by the use of "faster" or more sensitive film, with shorter exposures, greater and constant speed of the film, and more rapid shutter mechanisms.

Edison also invented a companion "projection-lantern" for exhibiting the type of pictures just discussed. It utilized the same type of drive mechanism and shutter arrangement as his camera did.

From the very beginning of his work with motion pictures, Edison thought highly of their educational possibilities. In his own words (from a speech given in New York in 1924): "... Whatever part I have played in its [motion picture] development was mainly along mechanical lines. The far more important development of the motion picture as medium for artistic effort and as an educational factor is in your hands."

Our accomplishments in so utilizing the motion picture and the phonograph for the purposes of music education, as well as future possibilities, are presented in companion articles of this JOURNAL.

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← EDISONIA—From top: (1) Phonograph room in Edison's laboratory at Orange. (2) Interior of kinetoscope parlor, 1155 Broadway, N.Y.C., opened April 14, 1894. (3) Interior of a kinetographic theatre. (4) Kinetoscope, phonograph and graphophone arcade at 940 Market St., San Francisco.

Edison's First Great Gift to Education

PAUL W. MATHEWS

IN WRITING a historical sketch, one is plagued by the thought that no one may care to read it! Be that as it may, after viewing the impressive array of talent of one's colleagues, all scheduled for contributions to this Edison Anniversary issue of the JOURNAL, the writer came to the realization that, being the only one scheduled to represent primarily the interests of recorded music, he must aim most of his attack, not upon the historical aspects, but upon the importance of the phonograph to music education.

It is doubtful if Mr. Edison visualized the tremendous impact his discoveries would have on education and entertainment. In 1877, when his first phonograph patents were registered, the way was paved for the development of an instrument which would become a great adjunct to music education. First intended for the reproduction of speech, the instrument soon was to be used to reproduce music. By 1900 the possibilities for its widespread use in entertainment as well as in education were envisioned by business interests. There was a rapid development of commercial companies whose chief business was the production of recordings and instruments on which records could be played. In the years that followed, this business was destined to develop into a million-dollar enterprise. Both quantity and quality of production were facilitated by the change from the cylinder to the disc type of records and by the evolution of newer and better recording processes.

Not until about 1925, with the advent of electrical recording processes and the subsequent development and improvement of electrical reproducers, did the phonograph achieve a reasonably high degree of fidelity. For the solo voice, mechanical reproduction was considered reasonably good; however, it remained for electrical instruments to provide a satisfactory medium for reproducing instrumental and choral music.

It must be stated here that Mr. Edison did not invent a substitute for a good teacher. Rather, his discoveries made possible the development of instruments which, *in the hands of good teachers*, result in greater instructional efficiency and effectiveness.

The spokesman for phonograph records, therefore, like the spokesman for any of the mechanical aids to teaching, must beware of the temptation to overestimate the importance of the mechanical aid. There is not now, and there never can be, any substitute for good teaching. The ability and general effectiveness of the teacher can only be supplemented; good teaching can never be superseded by gadgets.

There is always the possibility that teachers will not use good judgment in the utilization of an instructional

THE importance of phonograph records in education, and specifically music education, has long been recognized. Yet, despite pre-eminence among available aids, it appears that music teachers have been less alert to the educative values inherent in this medium than have their colleagues in other subject fields. There are other reasons why optimum utilization of records has not been approached, some of them due to emergencies of the recent war, the others not insurmountable obstacles. The Journal is glad to present Mr. Mathews' review of the situation as a preliminary to further discussion in these columns.

aid. On occasions, too great a dependence is placed on the effectiveness of the device rather than in the resourcefulness of the teacher. Also, there is the danger that the less skillful teacher will fall back on the device as a substitute for making a genuine effort to improve her teaching skill.

Regardless of these dangers, it can be pointed out that the phonograph (and records) stand pre-eminent as a practical aid which can be used when desired without waiting for special program hours and without being dependent on special operators. It is in the classroom that the phonograph enjoys an advantage because of its accessibility for day-by-day use.

In spite of this accessibility educators are guilty of considerable neglect in the use of recordings. Music educators are not excepted. In analyzing the reasons for this neglect it is not necessary to suggest an order of importance for them. Undoubtedly, however, one of the most important reasons is that so many teachers fail to realize the truly fine reproductive quality which results from the use of first-class instruments and first-quality records. Too often the children hear only much-worn records played on old phonographs or upon instruments of inferior quality. Small wonder it is that little real love for music is engendered by the sounds that come from such a combination. The PTA (or other donor) that spends a few dollars for a twenty-year-old instrument which is "as-good-as-new" renders only a disservice to the boys and girls.

Another common reason is the lack of a well-thought-out program of music for the benefit of every child, with a full realization of the fact that, although singing probably is still most important, there are other phases of the program which must not be neglected. Closely related to this is the lack of full appreciation of the many classroom uses of the phonograph, including its importance to the singing activities themselves. These will be discussed later.

Still another reason for neglect is the fact that funds are not always available for the purchase of an instrument and a moderate collection of records. In some instances a circulating record library may be used to advantage. However, every school should have the nucleus of a library by securing the records most used.

MOST READERS are familiar with the functional uses of recordings in the school music program, and in related subject-matter areas, such as modern languages, recreation, fine arts, literature, speech and drama, social studies, and physical education. Many are not aware, however, of the extent to which the existing manufacturing companies have underwritten the production of recorded educational materials and appropriate phonograph equipment. It is unfortunate, therefore, that, so far as music is concerned, there is not a more favorable situation than is reflected in this article prepared for the JOURNAL by the National Chairman of the MENC State-Division-National Committee organization dealing with the utilization of records and recording equipment in music education. Perhaps, as Mr. Mathews implies, the fault is in considerable degree due to lack of interest and vision on the part of music educators themselves.

On the side of the record manufacturers it may be said that since 1925 they have more or less consistently and constantly conferred with leaders in the MENC and with general educators in determining what recordings to produce. In some instances where production has been based upon the specific requests of music teachers and supervisors the records produced have had such limited sale—as low as fifty or less copies per year—that the numbers obviously could not be kept in a catalog. The investment was made, however, and at no cost to the school budget.

Record manufacturers have also published text and reference materials which present, through recorded music, logically developed courses in music appreciation, and have issued supplementary materials such as the Book of the Symphony, the Book of the Opera, Rural School Music, etc., each complemented by appropriate recordings. They have been and are now cooperating with publishers by recording songs included in their books. Leading record and

instrument manufacturers are constantly attempting to develop better methods of distribution in accordance with fair trade practices and available distribution channels. Some manufacturers are establishing company-owned distributing corporations in order better to serve and accommodate the various consumer markets.

Incidentally, it is interesting to know that the Radio Manufacturers Association, through a joint committee of engineers and school administrators, cooperating with the U. S. Office of Education, is now completing several years of work in establishing minimum standards of performance and specifications for portable sound equipment and playback instruments.

"It is generally known," says a spokesman for the manufacturers, "that during wartime most of the facilities for producing records were needed in preparing shipments for use overseas. Manufacturers are now able to give attention to educational records, and production facilities are being expanded in order to provide greater quantities of finished products. Quality of the product, it must be admitted, is influenced by the limitations imposed by competitive pricing as well as by engineering efficiency and company reliability. If the 'list price' was not a factor, quality could universally be superior."

"We are glad to learn that one of the objectives of the MENC Committee organization project headed by Mr. Mathews, is, through the state committees, to study the situation with a view to further standardizing of the curriculum in order that there may be determined what recordings are needed. . . . While this is being done it would be helpful, also, if consideration can be given to the classroom requirements of phonographs. It is believed that further cooperative effort will result in a better understanding of and appreciation for factors that determine selection, quality, quantity, distribution, and cost."

Even in states where regular school funds seldom are used to buy recorded music, ways may be found to secure the necessary money until such time as the authorities can be convinced that instruments and records are a necessary and legitimate part of instructional equipment.

It is significant that last year's MENC Committee on Rural School Music devoted a large part of its discussion to the importance of recorded music. Not because that portion of the music program dependent upon the use of the phonograph is necessarily the most important — rather, it is probably the most neglected. The point is, of course, that the phonograph is especially important for that great body of classroom teachers who are somewhat less musical than they wish. It can serve all teachers well, but for those who sing not too well and for those who have not had adequate (whatever that is) musical training, it can and does meet a need not met by any other equipment.

Recorded music has many uses in the school. First — a good phonograph and quality records are indispensable in carrying on an adequate listening program. Quality is of special importance. The tone produced by many instruments now in use during "appreciation" lessons surely cannot stimulate much love of music. Second — for the teacher who does not play the piano, suitable recorded music is an extremely important asset in the development of a broad program of rhythmic response. (The word *program* refers not to a particular performance program, but to a part of the broad school program for the development of boys and girls.) Third — the phonograph, rightly used, can be a great aid in the singing program itself largely through the actual teach-

ing of songs. The late C. A. Fullerton of Iowa was one of the pioneers in its use. The average classroom teacher can do a good job of song teaching through the right use of records that have been properly prepared. Their use can be of much value to teachers who are not sure of their own voices. There should be a large increase in the use of records for song teaching. The possibilities are far greater than are generally recognized.

Some years ago the use of records for listening lessons, or "music appreciation" as it was called (too narrowly) became widespread. Various series of records especially designed for school uses were prepared and produced. Many of them were excellent. Among them were the Mohler and the Golden Key Series released by RCA Victor, and the Music Education Series of Ginn and Company. In addition to these series for listening lessons and for rhythmic expression several of the publishers of elementary songbooks had the foresight to arrange for recordings of songs included in their books.

The status of educational recordings, or records primarily designed for educational use, is somewhat hazy at the present time. Such records were almost impossible to obtain during the war years and only very recently are becoming available again. A considerable number of recordings have been discontinued permanently and while

OPPOSITE PAGE, TOP: Edison with the tin-foil → phonograph which he exhibited at the National Academy of Science in Washington and later demonstrated for the President at the White House on April 18, 1878. BOTTOM: Typical present-day classroom uses of recordings. Both a phonograph and radio receiver are shown in the picture at the right, from Cleveland Public Schools.

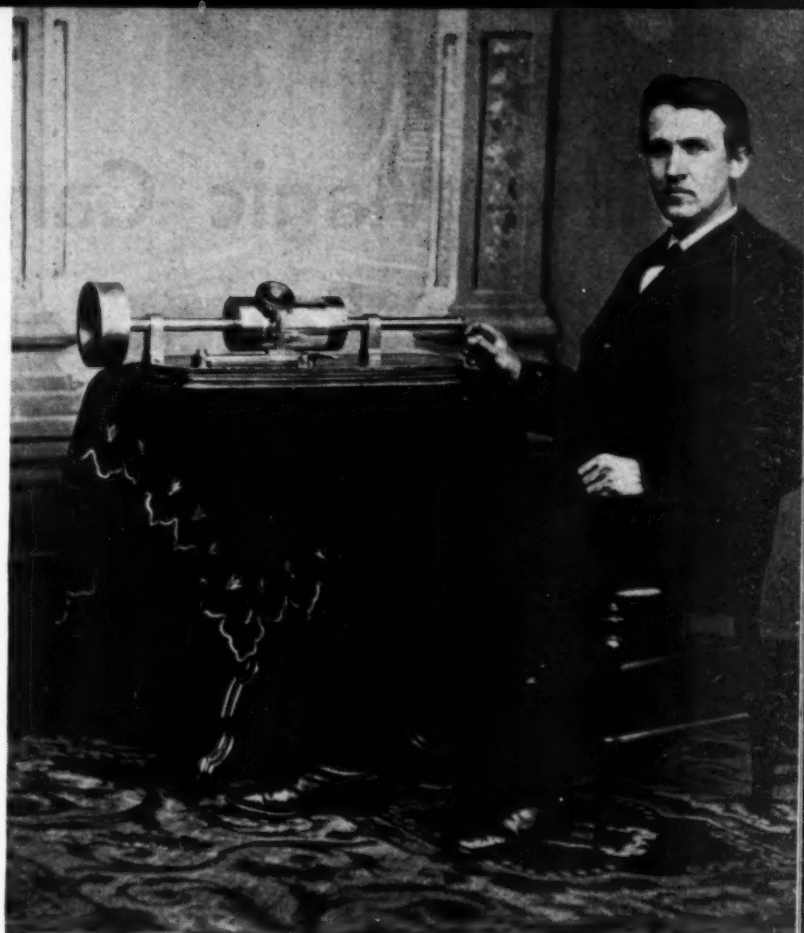
the production of several new series have been indicated, few have been officially announced.

If there is to be a resurgence in the school use of recordings, there apparently must be an increased vigor of demand by music educators for more and better records. There must also be a renewed vision displayed by the record and instrument manufacturers. Prior to the war, manufacturers pursued as good business the idea of encouraging school children to enjoy records. It was believed that this would lead to greater sales for home use. More recently, however, it has seemed apparent that the immediate dollar is more desired than the future dollar or dollars. As a result, the production of educational records gave way, during the wartime shortage of shellac, to the production of the latest hits and to albums of serious music, largely symphonic works.

Apparently the large record manufacturers lack a definite policy with regard to the production and distribution of educational recordings. Also, their educational departments, intended as good will agencies, must be lacking in authority or influence within their own organizations and therefore are unable to formulate and carry out a dynamic policy toward recording and producing more and better records for school use. The companies have no nation-wide price policy to stimulate school use, but leave it to the individual dealers and distributors. This lack of policy affects not only the use of special educational recordings but also general recordings of which schools need large numbers. The lack of policy also affects the use of phonographs.

In at least two states the distributors of two major companies make it possible for schools to make quantity purchases of records at very substantial discounts. This has been brought about through the cooperative arrangements between the state supervisors of music education and the forward-looking distributors in those particular states. Similar arrangements could doubtless be worked out in other states under suitable educational leadership by the companies. The latter doubtless will maintain that the difficulties mentioned above are largely due to the war, but music educators who know the facts know that the war is only partly to blame.

It would seem that an opportunity for music education lies in the possibility of stimulating the production of educational recordings by some of the newer and smaller companies of which there are now a considerable num-



ber. Some of these companies may be lacking in the all-important know-how, but they can learn. Surely they will gain by having a more forward-looking school policy than the present leaders. Quite evidently there is a lack of foresight on the part of some of the large manufacturers with regard to the production of smaller phonographs, especially those adapted to school use. Such companies have resumed postwar production only on larger models, consequently schools have had to depend on purchasing lesser-known makes of instruments.

In summary, it may well be said that (1) music education generally has not approached optimum use of the many and varied possibilities of recorded music, (2) teachers must insist on the superior tone provided by high quality phonographs and records, and (3) music educators must demand more and better recordings for all types of school use.



The Magic Carpet of Music Education

A Discussion of
the Application of Sound Film
to the Music Classroom

JAMES F. NICKERSON

SOUND FILM is a new medium. Just twenty years ago sound was added to the motion picture which was then only thirty years old. Since that time entertainment films have prospered phenomenally, and lately educational films have entered an era of tremendous expansion. The number and breadth of contacts by sound film are paralleled only by the radio and the phonograph. Sound film has afforded a new medium of musical contact and expression.

As a medium of musical contact the sound film is unique. Its possibilities are limited only by economic restrictions, by careless design and use and by the limitations of the observer to interpret that which is seen and heard. The striking gain in the educative process lies in the freedom from verbal tradition and the necessary limitations placed on the communication of ideas by words and their meanings. As a medium for vicarious experience and contact the sound film must take rank with the printing press. Third-dimension sound film in color is a next logical step which will afford selected contacts with the world of knowledge, skills, ideas, places, and cultural expressions far in excess of the contacts of the most educated, widely travelled, or widely read person of recent or present times. Clearly, our attention should turn to the potentialities and limitations of such a medium and to the next steps in guiding and developing its use in society and particularly in education.



Let us first examine the claim for uniqueness of sound film in the educative process. It contains highly selective experience, experience carefully selected from a totality of experiences according to some particular bias or purpose. All educative experience is selective, either according to the experience or purpose of the learner or the teacher. Experience is often rated the best and only teacher, but it is the actual selection of experience that determines the efficiency and results of the learning process. If the selection of musical experiences portrayed by a film is dictated by worthy educational purpose and is appropriate to the stage of the learner's development, the resultant learning should be the most adequate. The very selection of musical experience is perhaps the crux of the future success of sound film in music education. For example, at the formal concert the average listener is confronted by a flood of perceptual contacts—a large crowd, an orchestra comprising scores of players, music of varying moods, periods, styles and forms, a conductor, soloist, and program notes. The sounds and sights that are but partially absorbed into his consciousness are so complex that even

the most sophisticated concert-goer can grasp but a portion. The mobility of camera and microphone can permit a selection of experience from the concert: the conductor, the several sections of the orchestra, the soloist, the crowd and perhaps reinforce the perception of style, period or form with animation or correlated photography. The very act of selection and omission can heighten the concert experience. It is this editing of experience that deserves the attention of teacher and producer alike.

Educative film experience is not only selective but it is highly organized. The experience it portrays is selected in terms of specific purposes, then given organization involving logical or psychological sequence: sufficient introduction, planned use of repetition, some form of climactic treatment, and usually some chance of summarization or organization on the part of the observer. This manner of treatment can heighten musical experience and musical learning far beyond the usual musical contact.

More specifically, sound film is unique in its power to extend or compress time. The slow-motion picture permits a detailed study of rapid motion not possible under normal conditions. A breakdown of the total act of musical skill is possible by such means. Similarly, extended time can be compressed into a single reel of film. A broad historical sequence, a full-length concert, an opera, or an extended composition can be carefully edited to bring vital selected experience to the classroom in practical and appropriate units or segments of musical experience.

Likewise, sound film can be said to possess uniqueness in its ability to extend or compress space. Microphotography, animation or roving camera techniques can be used to show that which is unseen by the first-hand observer. For example, a problem of musical form, the hands of an artist, the technical fingering problem of a clarinet, the acoustical phenomena evident in the use of a trombone, or selected musical contacts with varied cultures from widely separated parts of the earth can be treated by means of the several specialized film techniques.

The accessibility of musical experience by use of the sound film is the magic carpet by which a youngster can be completely removed from the four walls of the classroom. As musical film becomes more available and more educative and as teachers learn to exploit its potentialities there will be few, if any, elements of musical contact inaccessible to the student. The opera, the music hall, the folk-singer, the major artist, the choicest symphony, the name-band, the cathedral choir—each will

be a close personal experience of every boy and girl. The barriers of cost, class, race, creed, distance or size can be hurdled at will.



Finally, we should examine the quality of this highly personal educative experience which is claimed. The so-called "real" experience of first-hand contact is heightened by the sense of "being there." However, the complex of stimuli crowds upon the observer in such fashion that much is lost or not perceived. Factors such as distraction, fatigue, excitement or novelty quite often operate to reduce the effectiveness of perception. From sound film experience many can attest to the almost overwhelming emotional power carried by certain well-produced scenes in a favorite motion picture. The awareness of reality or make-believe is not clear to the observer—nor even important. The identification can become complete and the sound-film experience can become more vital than so-called first-hand experience if proper selection and organization has taken place and the intensity of the highly selected and organized musical experience given by sound film can be superior to the "real" experience of first-hand contact.

Sound film has added dimension to the music of the classroom. It is difficult, at best, to aid the learner to bring meaning to much of the recorded music used in classroom appreciation work. The teacher, from a wealth of personal experience, years of study of musical symbolism, concert attendance, and contacts with many types of music, can bring her meaning to the recorded sounds while the immature listener is attempting to bring his limited meaning and organization to the same series of musical sounds. Is it any wonder that interest flags or understanding is limited? The sound film can bring a fund of contextual meanings to musical sounds such as acquaintance with ensembles, artists, varying cultures, instruments and musical scores. Research has shown the heightened effect due to the successful blend of sight and sound in the learning process. The wide use of music in current movies attests to the added effectiveness of the blend of these two major senses.

Thus we are led to believe that sound film will soon prove itself to be the most complete means for musical experience aside from personal performance. It bids to become the basic vehicle for musical experience in music education. Its unique possibilities, its ability to make all music accessible to the classroom, and the character of this musical experience are inescapable considerations for the teacher. These are the facts and potentials on sound film for the music classroom.



Now, what achievement has been made toward these possibilities, and what further developments may be expected?

Without question there is more to come in the mechanics of projection. There are still some limitations on the fidelity of the sound track, on the projected image on the screen and on the portability, the simplicity and quietness of operation of the projector. However, improvements have been so rapid in recent years that we can proceed with our experiments on film use and know that projection improvements will pace our mastery of film teaching techniques.

There are limitations in terms of available film. However, a fair-sized library of films is now available. It is sufficient to permit considerable experiment in the music classroom. Much footage of our musical film is weak, wasteful and impotent in an educative sense, but it is worthy of consideration and careful selection. Its limitations demand more careful preparation on the part of the teacher to establish "film-readiness." As music educators create the market for good musical film they will influence the design of future film. Until then producers will continue to produce film according to their particular bias or need.

Limitations are evident as music teachers use film in the classroom. A relatively small proportion is making use of film in any form. Much of this use is not systematic or well organized. There are several valid reasons for this lack, but chief among them is the newness of the medium for the music classroom, the difficulty in getting adequate information or chance to preview film to guide its selection, the limitations of equipment, a reluctance to start on a broad film program until the evidence on its use is complete, and the lack of knowledge of techniques of using film in the classroom.

These considerations of the status in achievement of the potential of sound film for the music classroom demand a program of action among music educators:

(1) *A good educational music film must be defined. This will demand our best thinking and must embrace the optimum in selection and organization of the materials of experience.*

(2) *Cooperative planning of future film must take place among music educators and film producers. Those charged with education must make their purposes and needs evident to the producers.*

(3) *Music educators must embark on a plan of promotion and study of sound film. This plan of promotion and study needs to extend in several directions simultaneously:*

(a) We need to develop adequate sources and means for film evaluation. This implies carefully stated criteria of good musical film and evaluation based upon these criteria.

(b) We need to carry on well-controlled research into every aspect of the use of film in the music classroom.

(c) We need to establish workshops, clinics and demonstration sessions at our various meetings and in our teacher-training institutions to master the techniques of film use.

(d) We need to make film information—evaluation, research, sources and costs of film materials, techniques of film use, suggestions for library facilities, operators' clubs, purchase plans and other necessary details of systematic use of film, available to every music educator through many channels such as professional journals and special bulletins and pamphlets issued by music and film organizations and other competent persons.

These are the considerations that face music educators today on film use in the classroom. We have work to do!

WHAT OF THE FUTURE?

WHAT ADVANCES are predicted in the field of audio-visual aids? What technical improvements and new devices may we look for? What developments are on the horizon that will be of benefit to music educators in the utilization of radio, films, projectors, records, recorders, and the like? These are some of the questions being studied and discussed by the State-Division-National Special Projects Committee Organizations dealing with radio, films and records.* You may expect important contributions to result from these and the related projects, all of which have an important part in the MENC Advancement Program.

*National chairmen: Radio—Archie Jones, Austin, Texas. Films—Mrs. Helen C. Dill, Beverly Hills, California. Films Research Division—James L. Mursell, New York City. Records—Paul W. Mathews, Montgomery, Alabama.

Can Film Music Be Used Educationally?

STANLIE McCONNELL

A Discussion of the Music of the Entertainment Films from a Music Teacher's Viewpoint

DU E to the great inventive genius of Edison and the scientists who developed his original concept of sound, talking pictures for the last twenty years have contributed immeasurably to our way of life. Edison saw their future as an educational medium, one which would bring art and culture to everyone and an interchange of friendship and enlightenment among all countries of the world. His vision, partially realized in the past, promises complete fulfilment in the future. It was music that sold the sound film when Warner Brothers presented their premiere August 6, 1926, featuring many of the greatest artists of that era—Hadley and the New York Philharmonic Orchestra, Talley, Zimbalist, Case, Elman and Martinelli. Today, we are in the midst of the biggest cycle of musical films the entertainment field has ever seen and we have high hopes for the needed development and perfection of films for education and for the program of UNESCO. Until these possibilities are realized, whether or not we approve of their methods, entertainment films will remain this medium's largest and most successful conveyor of the world's best music.

And it is a necessary medium, for it is today's best perfected substitute for the real thing. Originally meant to be heard and seen simultaneously, performances of music are more fully enjoyed by the average person when presented in this manner. As educators, we have all observed the added appreciation gained by a visual acquaintance with an artist or musical organization. Laymen who enjoy symphonic or operatic broadcasts the most are those who are seeing in their mind's eye a picture of the rendition. All are not privileged to attend a Toscanini concert or to have a teacher whose gifts can inspire them to imagine such scenes, but practically everyone, everywhere, can see the film featuring the maestro and his famous broadcasting orchestra. Entitled *Hymn to the Nations*, this OWI film shows the possibilities of the musical documentary. Designed to teach international good will, we also gain a more intimate insight of Toscanini's arts than could possibly be obtained from a seat in the concert hall. Released on the entertainment circuit, it is one of the better contributions of the present musical cycle. Another of this type is *Battle for Music*, an English documentary showing the survival of the London Philharmonic with conductors Boult, Lambert, Sargent and Braithwaite. The fictional entertainment field will soon present *Carnegie Hall* with Damrosch, Stokowski, Walter, the Vatican Choir, Rubinstein, Pons, Stevens, Heifetz, Peerce, Pinza, Rodzinski and the New York Philharmonic

Orchestra; and *Impresario* with Anderson, Rubinstein, Munsel, Pinza, Markova and the Don Cossack Choir.

What else is a part of this film trend? Although the public manifested its taste for such features long before, *A Song to Remember* certainly gave a new and greater impetus to the production of musical biographies. Every sort of audience classification gave this type of film a place among the best ten of 1945. Our boys and girls, eight to eighteen, casting their ballots well in advance of the adults, placed *Rhapsody in Blue* first and *A Song to Remember* eighth. In answer to this popular demand today, literally every studio, major and independent, has made or is producing and planning a film based upon the life of a composer. We are looking forward to the release of *The Magic Bow* (Paganini) *Song of Scheherazade* (Rimsky-Korsakov) *Song of Love* (the Schumanns and Brahms) while films on Tchaikowsky, Mozart, Beethoven, Bach, Rossini, Liszt, Schubert and Debussy are all in the planning stage.

This acceptance brought forth a series of screen dramas where classical selections recorded by fine artists are an essential part of the plot. Currently showing are *The Seventh Veil*, with piano recordings by Eileen Joyce; *I've Always Loved You*, piano by Artur Rubinstein; *Devotion*, cello by an unknown but excellent cellist of the studio orchestra; *Humoresque*, violin by Isaac Stern, and *Spectre of a Rose* with original ballet music by George Antheil.

All of the above are vehicles for presenting the best of classical music. Good music of various kinds is also making repeated appearances in many other types of film scripts. They are as varied as the audience that flocks to see them and in turn offer music educators as many leads for the assortment of ages and stages of development under their guidance.

There is Disney's new picture *Song of the South* for the very young, with its easy optimistic songs and Negro spirituals. The lilting "I Wake up with the Lark," from *Centennial Summer*, Jerome Kern's last score, is fine for the intermediate grades. For integration with geography there is the Creole music in *Saratoga Trunk* or the Scottish music in the forthcoming *I Know Where I'm Going*. The unsurpassed *Henry V* offers, among other things, authentic examples for classes in the history of music. *Fantasia*, forever memorable for the correlation of art and music, can now be used again. American folk music, sung by Burl Ives in *Smoky* will be featured in the planned *Fortunes of A Ballad Hunter*, the story of Alan Lomax. For the development of jazz enthusiasts there are the tops in the

field *Night and Day* (Cole Porter) and *Till the Clouds Roll By* (Jerome Kern). *Two Sisters from Boston* is another that will help convince non-believers of their capacity to enjoy classical music. Members of theory classes may profitably couple their entertainment and homework by notating the easy and oft-repeated themes of the Steiner and Rosza scores. The singing of Jane Powell in *Holiday in Mexico* can be a beneficial inspiration to the girls of the voice class. Students of composition will be interested in the original Korngold ballet in the coming *Devotion* and the Grofé concerto in *Time Out of Mind*. And for students of contemporary music there are the film scores of Prokofieff, Shostakovitch, Copland, Eisler, Hermann, Auric, Tansman, Amfitheatrof, Vaughan Williams, Addinsell and Walton.

Should music teachers utilize or ignore these springboards? Those that dismiss them say: Iturbi is prostituting his art, that the "Zip a-dee-doo-dad's" of the Disney songs are silly, the last was not the best of Kern and therefore not worthy of consideration, that there's not enough good music in a Melchior picture to warrant its consideration, the distortion of facts in the biographies make them useless, Hollywood's insistence for ultra-romantic scores is sickening, and that there is not enough available material to warrant the inclusion of film music in the curriculum.

Other teachers feel that they cannot possibly ignore the universal interest that takes millions of our students to the movies weekly. They believe that a child's musicianship is the result of everything he has absorbed, the teacher's part is to make use of and expand these experiences making him an intelligent consumer of all the music he hears. They have witnessed unprecedented waves of enthusiasm for the classics as a result of recent screen biographies and have been quick to capitalize rather than discourage, correcting the falsified story as part of the newly acquired learning. They have been thankful to hear several selections of good music beautifully performed in an hour and a half of varied entertainment, for it has broken down the feeling that so many have had that the classics are beyond the realm of their enjoyment. Realizing the value of continuing a pleasurable community experience and in constant search for new material, they are happy to have the children sing a suitable song first enjoyed at the movies. They wonder if some consider the scores of Copland neo-romantic. To them, the omission of the study of the cinematic score, the new art form of the 20th century would be unthinkable in any consideration of contemporary music. They know that this currently developing form of dramatic music is intensely interesting to our youth both avocationally and vocationally, offering our young composers the best of today's creative, financial, and audience opportunities. Most of all, they realize the educational importance of this medium for our people who live in faraway and sparsely settled districts. For them, a fine musical picture can be a most inspiring musical treat.

There is justification in the last complaint of the objectors. Last year a committee of the MENC working on the problem quickly decided that the main reason more music educators were not using the commercial film was due to the lack of information regarding it. In order to fully utilize a film, a teacher must know well in advance of the showing in her community its subject,

artists, type of music, sources of available information, audience classification, caliber and possible educational uses. A resolution recommending that the producers cooperate for the mutual benefit of all concerned helped. The public relations and educational departments of most of the large film companies are being increasingly cooperative in providing information and arranging previews. Some of them, however, are still reluctant and slow to see that opinions expressed should not be that of one but of a group of qualified educators and that the themes of the score or other original music are essential.

Working with the National Board of Review and the film committees of our women's organizations whose interests in a non-specialized field are also the promotion of the best in the cinema, and advising on their suitability for the young, these reviewers of the National Film Music Council donate their services. This is necessary to insure the honesty and uncontamination of their opinions. At present the chief problem is meeting the cost of the dissemination of the material. The best solution lies in more support in form of subscriptions from the increasingly large number of educators who realize the educational potentialities of this medium.

In addition to this unbiased information, some of the film companies are releasing increasingly useful material through their educational departments. Though laden with publicity, such material can be very useful to the discriminating teacher. Some of it, written by well-known educators, is highly informative and much of it is valuable for bulletin displays.

Study Guides, obtainable for a small fee for certain films, absent during the war reappeared again with *Henry V*. Completely ignoring the important rôle music played in the film, the Theatre Guild was finally convinced of the desirability of sending out a special release to rectify this omission. In spite of all efforts this release is still without the themes of the score. This and other present problems can be solved by the persistent efforts of a few and the cooperation of many.

Fifty years ago, Edison and Koster for the first time showed at Bial's Music Hall a picture that moved. Then our concert audience numbered a few thousand. Today, a hundred thousand people pay to attend a concert, ten million hear a broadcast and fifty million are hearing these musical films. Can they be used educationally? Yes, by those of us who know how to make effective use of them and by all of us who believe in informing our students of worthwhile musical events occurring in the community. With or without our encouragement, this current cycle is educating our people, proving again man's natural love and capability to enjoy the best of this art. We need only to pause and listen to the crowds as they depart from our local theatres to be convinced.

DETROIT—1948

The thirtieth meeting (eleventh biennial) of the Music Educators National Conference will be held in Detroit, Michigan, the week of April 18, 1948. The National Catholic Music Educators Association, following established custom, will also meet in Detroit, opening its convention April 16.

There's Music Education in the Air

HAZEL B. NOHAVEC
RUSSELL V. MORGAN

RADIO has had an enormous influence upon the cultural life of all American citizens. With receiving instruments in the majority of the homes, a flood of programs offering music, drama, comedy skits, and serious talks have come to the ears of young and old. Each one of us is faced with the necessity of choosing the radio programs to which we listen—and the majority of listeners prefer music. This explains why approximately eighty per cent of all present broadcasts are music or related to it. In the musical offerings there is a need for choice and, while a large number desire light music, there is a steadily growing audience for the more serious musical offerings. This new force in American life has brought lovely music, beautifully performed, to millions of our people who otherwise would never know such musical experiences. Within three decades we have progressed from a land of "music for the few" to a country of "music for all." The radio affords universal opportunity for music education in its broadest sense.

The Beginning

Our country has recognized the educational power of radio from its inception and has insisted that every radio station devote a certain portion of its time on the air to public service programs. In meeting this requirement, many stations have turned to educators for guidance. While some cooperation is evident, it is surprising that commercial stations have met with much indifference and even some antagonism. At present, the majority of educational programs available from commercial stations fit into two situations: (1) Listening programs for schools, and (2) programs designed for children as they listen in their homes.

A few educational institutions accepted the challenge seriously and it is upon the slow and difficult experiences of this early group that the recent expansion of educational broadcasting is based. Music for the listener was the first type of program developed. However, it had all the advantages and disadvantages of the old-type record-playing music appreciation lesson.

It was not long before experimentation took place in the field of direct instruction in singing and playing. In spite of mistakes and faults the real values of education by radio in the various branches of music became more and more apparent. Some influential educators became convinced that broadcast music lessons could improve the quality of learning and it was their enthusiasm and determination that broke through the inertia which had seemed to place education in chains so far as radio was concerned.

A Review of the Varied Contributions of Radio to the Music Education Program

Educational Radio Stations

The development of FM (frequency modulation) using high frequencies assigned specifically to non-commercial uses by our government opened the door for further development of educational broadcasting and the building of more radio stations by schools, colleges and universities, and state departments of education to be operated entirely for educational purposes.* Thus the educational broadcasters were freed of some of the regulations and restrictions which have hampered educational programs over commercial stations, such as rigid time schedules, the need for continuous sound, and the highly entertaining but wasteful type of script. The U. S. Office of Education recognized the values of education by radio and engaged Franklin Dunham as Chief of Radio within the department.

With all this, very few educational stations were built and there was a time when the FCC (Federal Communications Commission) thought seriously of abandoning a segment of non-commercial airways that were available for education because of the small number of schools asking for assignments. Recently, a strong interest has been manifested in all parts of the country. Many schools which had received assignments between 1940 and 1945 are starting now to build stations and develop the necessary personnel for effective operation.

The Radio Lesson

As school systems build their own radio stations there will be expanding opportunities to enter the field of direct music instruction by radio on all grade levels. The first six grades are tremendously important, and experience has proved that radio lessons directed to pupils in these grades are especially successful in the fields of rhythmic activity, art rote songs, song study and listening lessons. The radio script for this instruction can be prepared by a master teacher and broadcast directly to a specific grade level in such a way as to assist the classroom teacher greatly in the quality of music teaching.

*Preparation and Production.** In preparing and producing the radio music lessons for direct classroom use, it is understood that they become a part of the basic course in music education and that the scripts are prepared by expert teachers and produced with the services of excellent singers, instrumentalists and speakers. The classroom teacher has a direct and important responsibility for preparing the class to receive the lesson, for having all needed materials available to the children, and for whatever follow-up is deemed desirable.

*Today there are twenty non-commercial frequencies made available for educational and other non-commercial uses.

Rhythmic Activities. Radio lessons which involve rhythmic activities can be taught in a very successful manner. The perfection of performance and strong rhythmic swing, possible only to an expert performer, comes directly to each classroom. This is of great assistance to the teacher and an exciting learning situation for the child. Teachers welcome this type of lesson, particularly in view of the limited time they have available for preparation and, in many cases, a feeling of being limited in technical equipment.

Rote Songs. Songs of all types, from the simple sentence song to the difficult art song, can be successfully presented by radio. These songs can be brought to the classroom in the most perfect performance possible both as to voice and accompaniment. Expert methods of presentation can be used. Desirable tone quality, correct tempo and interpretation are quickly learned by imitation. Here again, the classroom teacher has a very important place in preparation and follow-up.

Song Study. Radio lessons in song study for those grades involved with the processes of note reading have been very successful. The script should be a carefully prepared model lesson written by an expert in the music teaching field who is efficient in developing the study items without waste time or motion. Here again, as in other types of lessons, there should be an understanding that this is a part of the basic music education curriculum and is sent as a help to the teacher, who remains in the center of the teaching picture and who will be responsible for the needed follow-up in class activity. It has been demonstrated successfully that all the problems involved in reading music can be taught effectively through the use of radio lessons.

Young Listeners. Programs of music for 'young listeners are particularly useful. It is possible to present the finest music selected for interest appeal to children of specific grade levels. This music — whether recorded or "live" — should be presented by outstanding performers.

Supplementary Use of Radio

In addition to regular lessons as part of the basic music curriculum, many valuable supplementary activities are possible.

Programs by Student Groups. Special emphasis and correlation may be given through programs carrying a special theme and presented by student groups. This is an incentive for perfection of performance and aids in establishing performance standards over a larger area. These broadcasts could involve music of different nations represented in the American citizenship; music of the New World, which would include songs and instrumental selections of our neighbors both north and south; early American music, etc.

Supervision. School operated radio stations can save a great deal of time and energy by making it possible for supervisors and administrators to talk directly to teachers in various buildings, thereby saving travel necessary when a faculty meeting is called for some central place.

Testing. The radio offers an unusual medium for presenting a uniform testing program. This has proven equally successful with aptitude music tests and tests of musical accomplishment. Tests given by radio can be presented simultaneously and efficiently to a large number of students. This has the advantage of absolute uniformity of administration as well as the advantage of



↑
ABOVE: Typical uses of radio in Cleveland Public Schools. From top down: (1) The Sound Mirror in Speech Instruction. (2) Elementary School Choir Broadcasting a Christmas Program from the Cleveland schools' radio studio. (3) Class receiving Seashore test given over radio simultaneously in 100 classrooms.

offering the test without the paraphernalia preventing the student from concentrating upon the test itself.

If both the instructions and test are recorded before the broadcast, every student will receive exactly the same presentation of the test, thus removing the question of variation which occurs when the tests are administered in individual classrooms by numerous teachers.

It is feasible to present diagnostic tests by radio which will help the teacher evaluate the work covered by the students so that special help may be given where weakness is shown. Achievement tests uniformly administered will enable the teacher to judge the progress and standing of individual pupils against established norms.

Tests which disclose indication of native music ability have been given to junior and senior high school pupils by radio and used for guidance into music activities where probable success will be greatest. In some cases these tests have been used in the upper elementary grades.

Summary

There are three major categories of music programs for school use: (1) Programs especially written and produced by a school staff. (2) Specially written and produced by a commercial staff. (3) Sustaining.

All types of music programs may be grouped into four classifications: (1) Basic music instruction. (2) Supplementary instruction. (3) Promotional. (4) Recreational.

The specific purposes of radio programs for music education are: (1) To improve skills and techniques. (2) Illustrations to establish concepts of acceptable interpretation and tone quality. (3) Appreciation. (4) Recreation. (5) Leisure.

Supervisory Standpoint. Some of the many supervisory and administrative values afforded by radio: (1) Presents to the teacher a perfectly made and expertly given lesson which cannot help but serve as a model in the teacher's organization of her own lessons. (2) Provides real assistance to the teacher in proper organization of materials, both through the preparatory instructions and the follow-up. (3) Develops an excellent example of cooperation between supervision and the classroom. (4) Gives a natural uniformity of instruction. (5) Multiplies many times the coverage of supervision. (6) Has a high musical value in respect to choice of material, tone quality and interpretation of songs.

Teaching Standpoint. Teachers are enthusiastic because of the things they can accomplish through music lessons by radio: (1) Offer highly expert instruction directly to the child. (2) Bring to each classroom the stimulation and guidance of an excellent singing voice. (3) Make available to every classroom a piano accompaniment which completes the musical message of the song. (4) Make it possible to introduce other instruments which enrich the musical values of the lesson in a way impossible to each classroom teacher without the radio. (5) Develop a high degree of concentration because of the uninterrupted movement of the radio lesson. (6) Bring to the teaching program an enrichment and background that would be impossible for individual teachers to attain. (7) Bring a more equal opportunity to each child because the variations in teacher ability are minimized during radio music lessons. (8) Help to secure parent cooperation, because many homes are made acquainted with the purpose and type of music education offered in the school.

Pupils' Standpoint. They learn and like it!

UNIVERSITY & COLLEGE BAND CONDUCTORS CONFERENCE

Declaration of Principles

WE AFFIRM OUR FAITH in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution, and its art.

TO ITS MEMBERS the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation, and in general citizenship.

TO ITS INSTITUTION the College band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, and for the enhancement of institutional spirit and character.

TO MUSIC as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership and sponsorship in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

TO THESE ENDS we, the members of this Conference, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.

DONE IN SESSION, CHICAGO, ILLINOIS, 20 DECEMBER, 1946

To Entertain, or to Educate?

S. NORMAN PARK

HOW OFTEN do you ponder over your work and ask yourself, "What am I teaching? How much value does it have to the individual student? Is it worth the effort and will it mean something to him as he goes through life? Will it be valuable foundation training if he pursues music as a career? Just what is our job and aim in public school music? Is it to prepare our choruses, bands or orchestra for some future program or contest? Is it to put on some big show on the football field, or produce a hit operetta? Is it merely to sing songs and play tunes, regardless of how much the class knows about them? Is it just to have *fun* in music and convey the idea that there should never be any *work* connected with it? Are we hired to merely entertain our students and not to endeavor to teach them anything? Or is it to give each student in these groups a fund of information and an appreciation of all phases of music and to give him a background for all his future musical experiences and a working knowledge of music?"

In the elementary field, we find many teachers who shy away from any sort of drill or note work for fear of causing the children to dislike music. They pride themselves on having a progressive outlook. They say that the child must be allowed to do just what he wants to do. They convey the idea that the music lesson must amuse or entertain the child in order that he may have a good time, and that the child should not be asked to *work* because he wouldn't like that and he would dislike his music.

I wonder how long it will be before teachers and educators realize that *work*, done the right way, can be fun. Work in any field can be made interesting, and without it nothing is accomplished. Those teachers who constantly neglect teaching music to their children and ask them to just sing songs (and pretty poor songs most of the time) are usually admitting that they don't know how to teach the fundamentals of music. What a crime it is (and I mean *crime*, too) that so many children go through school singing songs and being entertained by the teacher, but never learning anything about music. To me, it is as if the children went to arithmetic class each day and the teacher worked all their problems for them because she didn't want to ask them to work for fear of causing them to dislike arithmetic. But, you say, music is something to be enjoyed, and arithmetic is a necessity and must be learned whether enjoyed or not.

We are hired to *teach* music and not to entertain the class with it. Children must be taught that they can have *fun working*, and in addition to some valuable information about music and its construction, they will

The Author Challenges the
Philosophy of Many Music Educators
and Expresses the Viewpoint
of Many Others

also learn an important lesson of life. Every child should be made to realize that nothing worthwhile was ever achieved without *good hard work*. How unfair it is to the student to be allowed to go through grade school without this training, and when he gets to high school or college and wants to do advanced music work, he knows nothing about it. He doesn't even know the names of symbols or the meaning of terms, let alone keys, signatures, intervals or chords. Some say, "But sixty or seventy per cent of these children will never be musicians or need these fundamentals." Aren't there many things we have all studied in school that neither you nor I have used directly, but which have added greatly to our appreciation of that thing? Certainly it does not hurt anyone to *know* about a subject even though he never uses this information extensively — and through this knowledge, his interest is often developed. We have a *big* job in the grade school, in fact, it is the biggest, for here we make a beginning, which if carried on, is the foundation of all future knowledge.

As for the high school level, many teachers will say, "I think I can teach something about music at the same time I am preparing my groups for a concert." This is probably true to a great extent, but, does it always work out that way? Most of us will have to admit that most teachers and directors who are responsible for presenting groups before the public are so vitally concerned about the finished performance that they usually hammer and drill so hard on a few numbers, doing them in a routine and humdrum way that very little real knowledge of music, as such, is taught.

I am willing to grant that a certain amount of knowledge and appreciation is usually acquired or absorbed by the average chorus or orchestra member in the regular rehearsal. One cannot help learning something about time values, pitch, phrasing, expression, etc., while working on a fine selection for a concert or contest, but this is often an unconscious acquisition.

To really know these valuable points in the techniques of music, one should be able readily to recognize them, define them, explain them, and discuss them. More information needs to be given to students concerning the composer and his style of writing as well as a broad understanding and analysis of the composition. The student needs a working knowledge of music so that he can read it at sight.

Too often students in some of our very best bands and choruses do not even know the name of the composer who wrote their favorite number, nor rarely do

CONTINUED ON PAGE SIXTY-FOUR

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EDUCATION for PEACE on EARTH

WILLIAM G. CARR

A DISCUSSION OF UNESCO

Its Purpose, Problems and Possibilities as a Medium for World Understanding

INTERNATIONAL cooperation in the use of education for mutual understanding and peace is not a new idea. It has been developing steadily ever since there were nations and organized school systems. Citizens of many of the nations of the world have contributed to its evolution. The Czech John Amos Comenius saw the schools of his country and of Europe desolated by the Thirty Years' War. Harassed and persecuted, a "displaced person" if ever there was one, Comenius became at last a citizen of the world. Three centuries ago he proposed that a Pansophic College be created where scholars from all lands might gather to arrange the education needed for mutual understanding and for what he called a "universal rededication of minds."¹

Two hundred years later, Marc-Antoine Jullien of the French National Department of Education proposed a comparative study of the various national systems of education, arguing that such a survey would not only increase the effectiveness of schools but also promote unity and peace.²

Julien was followed by other dreamers and planners—the Dutch Moelkenboer and his scheme for a permanent international council of education, the German Kurnig and his international consultative center for education, the Hungarian Kemeny and his plan for an international institute of pedagogy, the Belgian Pecters and his international bureau of educational literature, Mrs. Andrews of the United States, and many others.³

But all of these plans became dusty records. Their authors were well acquainted with indifference and scorn, evasion and delay, scepticism and fear, with hope deferred and ardor congealed. Meeting in this very city, less than thirty years ago, the architects of the Covenant of the League of Nations declined to provide for education in that hopeful charter, thrusting it aside until those matters were settled which, in their opinion, were of really great importance. A few years later, the League of Nations itself refused even to establish a committee with a name which included the word "education." As recently as 1944, the Dumbarton Oaks Proposals were issued to the world without a single reference to the great power of organized education. Up to now, the international recognition accorded education has always been little, late, and reluctant.

Only in the last two or three years have the apparently dead and forgotten ideas of the pioneers been revived. From all parts of the world came demands for international cooperation in education. In my own country, which I use as an example merely because I know it best, the teachers voluntarily contributed nearly half a million dollars to the National Education Association's War and Peace Fund, a fund to be used to make education more effective in winning the war and keeping the peace. The proposal for what was then called an international office of education was carried to the people through the press, special conferences, the radio, and every other medium of developing public understanding and support. A public opinion poll taken last year showed that eighty-four per cent of the American people wanted an international agency to be created to help schools in all lands to teach children how to understand the people of other countries. On the supposedly delicate question of textbook revision, the same inquiry showed that, by a vote of eight to one, our people would be willing to have the textbooks used by our children changed if an international agency found that the existing books were unfair, *even to enemy countries*. I have no doubt that similar activities and results, although perhaps less precisely measured and less coherently organized, occurred in many other parts of the world.

All of these efforts began to bring clear results when the San Francisco Conference added a number of references to education in the United Nations Charter. The Constitution of UNESCO was drafted in London six months later, the Preparatory Commission labored diligently and well, the requisite number of nations formally accepted membership in the Organization, the National Commissions were appointed, the Delegations were selected and instructed, and here we are.

In this city, in these very days, the members of UNESCO hold their first General Conference, knowing that wars may begin in the minds of man and determined there to build the outermost defenses of the peace. The instrument which statesmen have so long refused to take seriously is now firmly grasped.

We may justly celebrate these advances, but our joy may well be tempered with a solemn recognition of the great tasks that tower ahead. An instrument grasped is not always used. A hammer drives no nails unless there is will and skill and strength in the hand that holds it. UNESCO here merely begins its work.

The hard fact, the unpleasant fact to which we must

¹Kandel, I. L., "John Amos Comenius," *School and Society*, 55:401 ff. April 11, 1942.

²"International Cooperation in Education," *Educational Forum*, November 1942.

³Rossello, P., "Les Precurseurs du Bureau International d'Education," Geneva: *International Bureau of Education*, 1943, p. 303.

not close our eyes, is that UNESCO may not succeed. It is, to be sure, an instrument of almost unlimited potential strength. Whether that strength will be developed and used we can only guess and hope. A good measure of reasoned optimism, even of sanguine faith, is no doubt justifiable. But prudence as well as confidence is needed if the bright visions of UNESCO are not to fade in the light of common day. The problems which UNESCO must encounter are neither simple nor few. The infant organization which here and now takes its first precarious steps will require stern counsel as well as encouraging words from its friends.

It is my purpose, therefore, to analyze some of the factors which, in my opinion, will play a critical rôle in determining whether UNESCO will succeed or fail. These factors are of two general kinds: Those which are largely beyond the power of UNESCO itself to control, and those which reside for the most part within the powers of UNESCO and its various organs.

Factors Largely Outside the Scope of UNESCO

Beyond the special and immediate responsibility of UNESCO as an organization of nations is the supreme question as to whether the governments and the peoples of the world are anxious enough to avoid war and willing enough to pay the price of peace. For we must not suppose that the price of peace has now been paid in full, even by the costly sacrifices of the Second World War. Peace is not for sale in perpetuity at any price. The war made only the first payment; the installments fall due inexorably every year and every day from now on. Laxity in paying these installments will result in the loss of the commodity itself; perhaps without any option on still another chance to buy it back.

I said, "The governments and the peoples of the world." As to the peoples themselves I have little doubt, nor have you. Of course people want peace. Of course people, as individuals, are usually willing to go far out of their way in order to obtain peace. But governments, even those which most justly and proudly boast of their democratic character, are never completely responsive to the will of the people, partly because the will of the people is seldom clearly known or explicitly formulated, and partly because the will of the people is often a series of conflicting desires. Furthermore, there are governments which are not controlled by the people; there are peoples who are so sunk in ignorance that they cannot control their governments.

I feel obliged to insert a parenthetical observation at this point. If universal ability to read and write were an adequate means of maintaining peace, the first and second world wars would not have occurred. Literate people made the great and terrible wars of the twentieth century. Illiterate people have at least this much bliss from their ignorance: They lack the knowledge necessary to fight a really modern war. Fundamental education for all will not automatically bring peace and freedom and prosperity. The kind and quality of education, more even than its distribution and quantity, determine whether it is a force for good or evil. These matters are not entirely outside the scope of influence of UNESCO, for insofar as UNESCO promotes and develops fundamental education for all people it will at least make it more easily possible for people to claim

THE FIRST general conference of the United Nations Educational, Scientific, and Cultural Organization was an event unique in the annals both of education and statesmanship, in the opinion of the author of this article,* who was one of the distinguished world citizens selected as speakers for the series of lectures given at the Sorbonne and the Palais de la Decouverte, Paris, during the month the conference was in session.

"Until this moment," said Dr. Carr in the introduction of his address, "the governments of the world have been unable and unwilling to use the great force of education, in all its scientific, cultural and other aspects, as a means to help them to achieve and maintain peace. . . . Throughout modern history, the social instrument of organized education has often been used to shape and support national policies and programs that led step by inevitable step down the descent from international suspicion to positive ill-will, and from delusions of national superiority to the final cataclysm of war."

"The nations represented at London [when UNESCO was organized] declared that this long-continued perversion must come to an end. They have met here in Paris to start to carry out that agreement."

Dr. Carr's address, which in the original manuscript carries the title "Conditions Necessary for the Success of UNESCO," was by way of advice from one world citizen to his fellow world citizens who had "met in Paris to start to carry out that agreement." What Dr. Carr has to say also rates No. 1 as "must" reading for every educator and for all citizens, whether or not they think they are very much interested in UNESCO when the reading is started.

*Extracted from the prepared manuscript of the lecture delivered by Dr. Carr at Sorbonne, Paris, France, on November 21, 1946, during UNESCO Month.

and safeguard their liberties and to develop forms of government which will permit them to make their desires for peace more effective.

By and large, however, the general policies of governments will not be determined by UNESCO. These are factors for which the United Nations and its other specialized international organizations are primarily responsible.

Factors Definitely Related to UNESCO

As for the factors which fall within the clear and direct field of UNESCO's operation, they are many and they are critical. Let me rapidly enumerate some of them.

I think that UNESCO will succeed in proportion as it (1) unwaveringly holds its purpose in the center of its target, (2) receives adequate financial support, (3) becomes universal in scope and membership, (4) entrusts its leadership to men and women who possess a solid and recognized competence in education, the sciences, and the various fields of scholarship.

Finally, I think that UNESCO will succeed in proportion as it actually brings about desirable changes in educational, cultural, and scientific activities within the member-states and other nations.

Because some of the factors to which I shall refer may be somewhat controversial, allow me to emphasize the fact that I speak here as a private citizen who has worked hard to help get UNESCO established, and who earnestly desires it to succeed. The useful purpose for which this series of lectures has been arranged for this occasion is, I am sure, to bring to the surface critical issues of UNESCO policy which ought to be openly discussed and clarified outside of the framework of governmental negotiations.

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Holding to the Central Purpose

The first factor, then, that will determine the success of UNESCO is the degree to which UNESCO keeps its dominant purpose in view and refuses to be diverted from it. It is an inevitable temptation for any great organization to enter interesting but irrelevant by-paths.

Now, what is the purpose of UNESCO? That, I think, is a matter scarcely open to debate, and yet it seems to me that it has been forgotten in some of the discussion about the proposed activities of the organization. We all need to be warned occasionally lest we fall into the class whom Santayana pinned down with satire as "people who redouble their efforts when they lose sight of their objective."

The Constitution of UNESCO contains a clear and definite statement of its purpose. According to Article I, the *purpose* of the Organization is "to contribute to peace and security." According to this same Article, the *method* by which the purpose will be carried out is international collaboration through education, science, and culture, and the *reason* why peace and security are desired is to establish respect for justice, law, human rights, and fundamental freedoms.

The word "purpose" is singular; no other purpose is named in any article of the Constitution. The Preamble declares that UNESCO is created for the purpose of advancing international peace and the common welfare. The language of the Preamble is naturally somewhat more general than that of the Constitution itself, but in both cases the intent is clear.

The purpose was deliberately chosen. The statement in Article I that the Organization exists "to contribute to peace and security" is not an accident. It was put into the Charter deliberately and after discussion. As Deputy Secretary-General of the London Conference, I worked with the First Commission which had this matter in its terms of reference. After an extended discussion of the purpose of the Organization at the meetings of the First Commission, a drafting committee was appointed, with representatives from France, India, Mexico, Poland, the United Kingdom, and the United States. The wording which now appears in the Constitution was approved by this drafting committee. These words were then approved by the First Commission, then by the General Drafting Committee, finally by the Conference as a whole. As the various nations have joined this Organization, they have committed themselves to the purpose as stated in Article I. The wording in Article I is important, authoritative, binding.



I say, therefore, that if there is another major war UNESCO will have failed and that if there is not another war UNESCO, together with all of the other apparatus for international relations, will have succeeded; my test of failure and success is as simple and as exacting as that. I say that the program of UNESCO is to be judged now solely in terms of peace or war. I do not see how anyone can read the Preamble and the statement of purpose, or can examine the records of the discussions which led to the calling of the London Conference, or the records of the London Conference, itself, and fail to conclude that the *purpose of the Organization is peace and security*. And if that be granted, are

WILLIAM G. CARR, who is associate executive secretary of the NEA and liaison officer for the NEA and its Department of Music, the Music Educators National Conference, has been a leader and champion of education in the movement which has led to the developments, actual and potential, which are discussed on these pages. Besides his participation in the San Francisco Conference, where the United Nations organization was born, he was deputy secretary-general of the conference in London at which the UNESCO Charter was framed. He attended the Paris session as official observer for the World Organization of the Teaching Profession, and while there delivered the address, from the manuscript of which the accompanying article has been excerpted.

The complete text of Dr. Carr's address, together with the other addresses of the UNESCO Month series, will be published in the near future in both French and English. The French edition is to be published by the House of Fontaine, Paris, and the English edition, it is understood, by Penguin Books, London.

not other considerations, desirable as they might be in themselves, an impertinence, a shocking irrelevancy as compared to the great overriding necessity of our day? The purpose of UNESCO is not to increase or to disseminate knowledge for its own sake, or to preserve and protect for its own sake the knowledge that men have won in the past. The purpose of UNESCO is to use, protect, increase, and disseminate the education and culture and science which can be reasonably expected to contribute significantly to peace and security.

In any system of priorities for UNESCO, the activities which will contribute solidly and surely to peace and security should have complete and unquestioned precedence. Activities which contribute only slightly or doubtfully to peace and security should have only a slight or experimental emphasis. I am confident that the Congress of the United States, to speak only of my own country, authorized our membership in UNESCO only because it believed the Organization was a necessary part of the world's total machinery for peace and security.

It may well be that in some happier and more secure time, perhaps even within the lifetime of some of us, UNESCO may, in the full sunshine of international tranquility, turn some part of its great resources to the pursuit of knowledge and the refinement of the arts without finding it necessary to consider too severely the hearing of these activities upon international peace and security. I hope that time will come; the sooner the better. But I am sure that the terrible urgencies of the present day do not now permit or warrant indulgence in such excursions. Perhaps the time will come when it will be possible and prudent to revise the purpose of UNESCO, but that time is not now. For the present, at least, let us doggedly emphasize the statement of purpose in the first sentence of the first paragraph of the first Article of the UNESCO Constitution, that it is to contribute to peace and security through education, science, and culture.

In the light of that purpose the success of UNESCO will be weighed by, let us say, the people in this room in the year 1966. They will not ask whether UNESCO added to the knowledge of the migration of birds, or of the southern limit of icebergs, or whether it spon-

sored magnificent collections of art, or a more facile interchange of folk music, or better laws governing archaeological excavations. People will say, twenty years from now, UNESCO helped to keep the peace, or UNESCO did not help, or UNESCO did not help enough, or UNESCO permitted its precious time and resources to be diverted from its central problem. In such terms the first General Conference of UNESCO will be judged, and rightly so.

If it can be demonstrated that a desired extension of knowledge is apt to show us how to make war less likely and peace more probable, then international co-operation to discover that knowledge is certainly UNESCO's business. If the demonstration cannot be made, then that particular job is not UNESCO's business.

At least in international affairs, *the greatest need of our time is not to know more, but to do better.* We all know the classic response of the farmer who refused to listen to the advice of the expert on agriculture because, as the farmer said, "I don't need to know any more about farming. I do not farm now as well as I know how." I think that point of view often applies rather well to the conduct of human affairs today.

Is more information the answer to the problems of mankind? Would we be nearer to solving our major international problems if we knew more about archaeology, astronomy, history, economics, chemistry, or physiology? In some instance we would be; as a rule, we would not. What we need in our national educational systems, as in the educational policy for peace which UNESCO must help to shape, is a period when we shall devote our resources, not so much to expanding our knowledge, as to applying it, not so much to finding out what to do, as to doing what we already know we ought to do, not so much to research, as to action. Do not, if you please, conclude that I am asking for a general intermission in the search for truth. Not at all; *I am saying only that the balance between getting knowledge and using it needs to be redressed.* Most of our critical problems today are not created merely by a shortage of knowledge but chiefly by a shortage of skilled social engineering, the application of what we already know and of principles already understood to the solution of specific problems.

The worship of knowledge and of the processes of increasing knowledge have become deeply rooted in our customs and habits. The scientist who discovers a cure for some rare disease is frequently more honored than the practicing physician who remedies the ills of thousands of his neighbors. In the world of education the man who writes a learned book that is read by a few hundreds of his colleagues (and understood by a dozen) is frequently more highly rewarded by academic esteem and in other more tangible ways than the diligent and inspiring teacher who puts knowledge to work in the hands and minds of thousands of young men and women.

Such points of view are so strongly and universally held in all the major countries of the world that there is no danger that the necessary process of increasing the sum of human knowledge will slow down, much less come to a halt. *Let UNESCO, then, concentrate its efforts mainly upon the utilization of knowledge for promoting the peace and security of mankind.*

Securing Financial Support

Second, I suggest that UNESCO will succeed in proportion as it receives adequate financial support. The job that UNESCO has to do is tremendous. It must be given resources in personnel and money that will give it at least a fighting chance to succeed. I have seen calculations⁴ which indicate that in the interval between the two world wars the total expenses for all of the League of Nations machinery, including the International Court and the International Labor Office, were something less than seven million dollars per year. Seven million dollars a year to justify thirty million casualties and to prevent thirty million more. *This annual expenditure by all nations for the agencies of peace was about equal to the amount required by the United States alone to conduct its part in the Second World War for thirty-six minutes.* And that does not include any value at all for the priceless and irreplaceable losses in human life. The minimum budget of UNESCO proposed by the United States National Commission for UNESCO is one billion dollars a year. This Commission, representing our country's leadership in agriculture, business, labor, education, science, and civic affairs, has agreed to support to the limit the United States' share of such a budget.⁵

Of course every human institution from the humblest family to the great United Nations itself could use more money than it has, or is likely to receive. Educational institutions are particularly apt to suffer from financial malnutrition. We must have some kind of definite scale of contributions. Would it not be reasonable to ask that every nation contribute to UNESCO a sum equal to one-half the amount it spends for military and naval training? A nation which spends nothing for this purpose might come in free.

Such a formula would yield enough money to make the budget officer of UNESCO rejoice exceedingly. And what is wrong with such a formula? If a man spends for fire insurance only one-half as much as he spends for matches, would he not feel that he is protected at a very cheap rate? Is it not passing strange that to fight and win a war men will deny themselves the basic necessities of life, spend their accumulated treasures like water, watch their children go hungry, bankrupt the present, and mortgage the future, and yet be unwilling to part with a few paltry luxuries to strike at the roots of war itself?

I believe that the people of the world, through their governments, will support UNESCO with great generosity, if only UNESCO will hew close to the line of *working for what the people want*, which is, above all, a chance to live out their lives in peace and security. Perhaps we should have an international society, to be called the Friends of UNESCO, made up of men and women in every country of the world who are pledged to replace any government official who tries to pinch pennies with reference to his nation's contribution to UNESCO.

Expanding UNESCO Membership

My third proposal is that UNESCO will succeed in proportion as it becomes universal in its scope and mem-

CONTINUED ON PAGE FIFTY

⁴Sweetser, Arthur, "Problems of World Organization" in *Citizen, Plan for Peace*, New York: Harper and Brothers, 1944, pp. 42-43.

⁵U. S. National Commission for UNESCO, *Report*, Washington, D.C.: U. S. Department of State, 1946, p. 9. (Department of State Publication No. 2635.)

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Beautiful Dreamer (T.B.B.) (21318)		
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Ear Training in Music Education

HERBERT S. SPENCER

Answering the Current
Challenge to Time Occupied
by Ear Training

WALT WHITMAN certainly stated facts in "That Music Always Round Me." Study of music and its literature presupposes the ability to hear, read, and write the language. Lacking this ability one is comparatively helpless and dependent. This perfectly obvious truth is universally accepted without question in the study of every language excepting music. Teachers, capable otherwise, allow and encourage the serious study of music by students who do not comprehend what they hear. Ability to hear is the essence of music, the core of education in music is ear training.

Music is a psychological subject. A few illustrations supporting this statement are: A person may listen to a musical performance and not comprehend what the music is about, will not recognize its key elements, its "takt," or its form. He will probably respond to a lilt-ing waltz or a grandioso march even though he does not understand what it is all about. What happens is that the physical ear responds to sound waves which sift through the ear and are lost, like sand passing through a sifter. Again one may be reading while listening to the radio. The physical ear receives the sound waves but the music sifts through aimlessly. The person probably will not respond to the music other than to note that the radio is functioning. The point may be raised in the first instance that although the person listening may not understand the musical meaning of the performance there is some form of sensation response. Likewise in the second instance some may claim an unconscious sensation response.

In both instances we are dealing with one individual person, having adequate hearing mechanisms. Therefore certain deductions can be made from these ex-

amples. First, that ear training is not physical inasmuch as one may have a perfect physical hearing mechanism but be deficient in ear training. The physical mechanism of the ear is a necessity, and a defective hearing mechanism is a definite handicap. If sensation is the answer to the first example, sensation would be the answer to the second—but there appears to be less response in the second than the first. It seems logical to assume that if sensation is a free response the person would have identical response to identical stimuli. As indicated above this is not the case. Therefore there must be other significant factors.

The mind is the center of perception and as such responds to aural stimuli. The response of the mind to aural (musical) stimuli is the essence of ear training, and as this deals with mental processes it becomes a psychological phenomena. Therefore we can say that music is a psychological subject. By applying the same basic psychological principles we can substantiate ear training (mental-aural) as the core of education in music.

Responses to stimulus are meaningful and varied. For example, the sound of the tone A-440 indicates the accepted tuning tone for instrumental performers. When an instrumentalist is preparing for performance and the A is sounded it means only one thing—the tuning tone. The score to be played may be in A minor, so the meaning of A changes from the tuning tone to the key center (tonality) of the score. A piano tuner strikes the tone A and he listens for sound vibrations, an altogether different concept of the identical tone.

Again, consecutive perfect fifths are heard. The piano tuner smiles because of a good job well done while some harmony teachers may writhe in agony.

Learning is a total apprehension of a total situation. Problem: An orchestra is studying a score. This problem presents an enormous learning situation for ear training. The hearing of correct intonation, the "takt" of the melody and rhythm, the blending of voices, the progression of harmonic structure, and the aesthetic concept of mood. Each phase may be a major project of ear training.

The rate of learning varies from gradual to abrupt. A student needs to hear the intervals of a major second or seventh only once to recognize them. In contrast it may require years of musical experience to acquire the aesthetic qualities needed to perform Wagnerian opera.

The more meaningful the learning the greater the transfer. The transfer of learning is a give and take proposition. We learn to hear specific modulations and resolutions and the more meaningful they become to us the more opportunities we will take to use them.

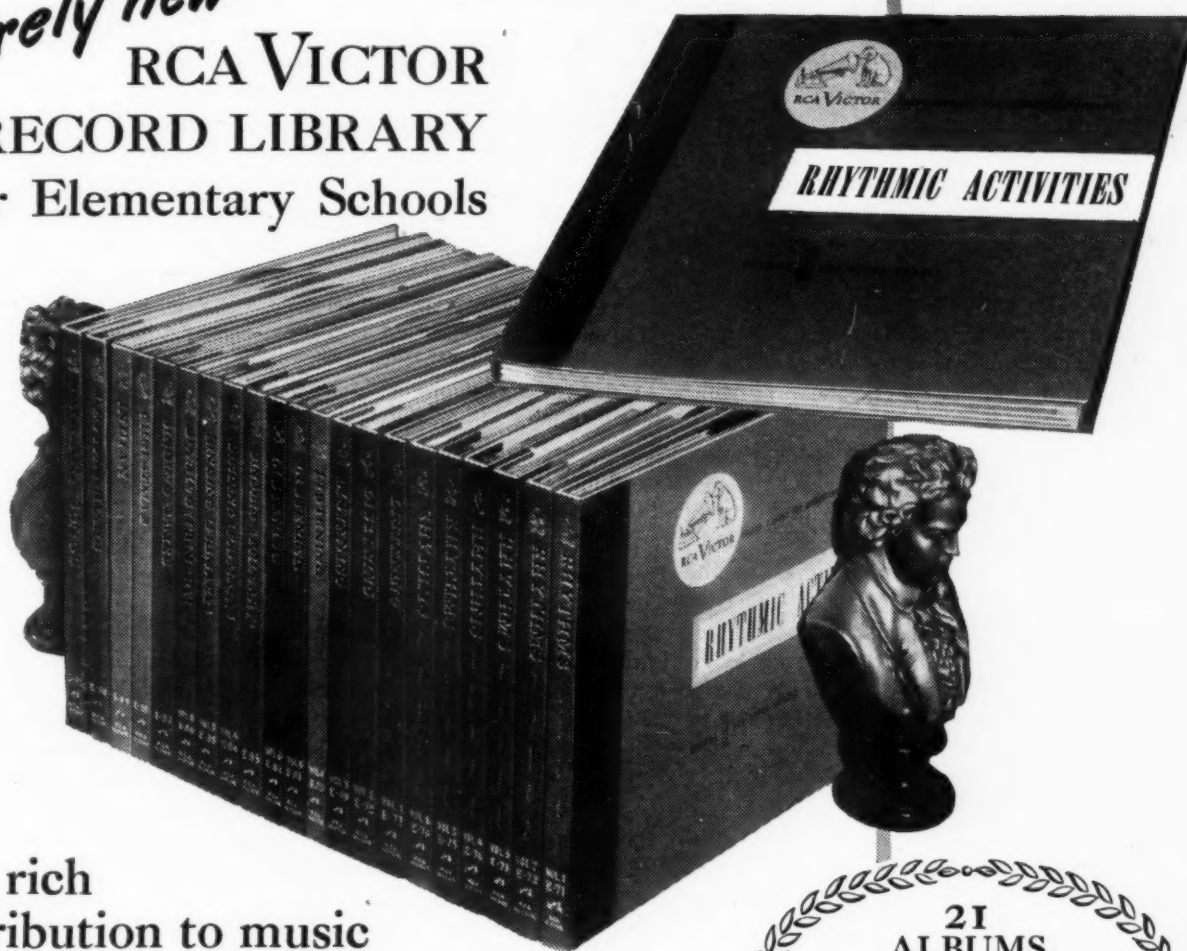
There are other fundamental principles of educational

THAT MUSIC ALWAYS ROUND ME

That music always round me, unceasing, unbeginning,
yet long untaught I did not hear,
But now the chorus I hear and am elated,
A tenor, strong, ascending with power and health, with
glad notes of daybreak I hear,
A soprano at intervals sailing buoyantly over the tops
of immense waves,
A transparent bass shuddering lusciously under and
through the universe,
The triumphant tutti, the funeral wailings with sweet
flutes and violins, all these I fill myself with,
I hear not the volumes of sound merely, I am moved
by the exquisite meanings,
I listen to the different voices winding in and out,
striving, contending with fiery vehemence to excel
each other in emotion;
I do not think the performers know themselves — but,
now I think I begin to know them.

—Walt Whitman

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psychology but I will mention only one more. Good teaching is the purposeful organization of meaningful learning. This is a "must" principle in the organization and function of ear training. The purposes and objectives of ear training must be clearly defined and a highly critical analysis made eliminating irrelevant material. The "timbre" of tone is of vital importance in music because it is the basis of what we hear. I know of several outstanding teachers (formerly performers) who teach instrumental technic to perfection but are woefully weak in the teaching of tone quality. It seems to me they have not evaluated or organized their methods to produce maximum results.



Continuing with the premise that ear training is a psychological function it follows that the mental perception to aural stimuli and the meaningfulness of the response is dependent upon meaningful translation. The objective of ear training is to promote a maximum of purposeful music translations. As has been said, "the inner ear" must be trained to hear harmonically, melody wise, and aesthetically. This is the key to symbolic representation and is fundamental in the reading or making of scores. The more the ear comprehends the greater the musical responses. Mental perception, that is, our accumulation of musical knowledge, is the basis for our musical activity. It is the root of our means of communication. No matter whether we are performers, composers, or teachers, ear training is the fundamental element of our ability to function.

Appreciation is the estimating of the worth of something. Appreciation of music is likewise the estimating of the values of music. In order to make distinction of values one must have an understanding of the subject to be valued. Therefore, the effectiveness of music appreciation is directly dependent upon a knowledge of music. For this reason ear training cannot be neglected in the teaching of music appreciation. For example, let us compare a characteristic symphony of Brahms with something written by a contemporary composer. A performance of Brahms would present first of all the "classic" orchestra. The present-day orchestra would augment the "classic" orchestra by the addition of such instruments as the saxophones. The characteristic classic style of Brahms is usually not used by contemporary composers. The listener can hear these differences and evaluate them accordingly. Regardless of which type of music the listener prefers, his choice is determined by his ability to perceive musically from what he hears.

Another aural function is the perception of rhythm. Personally, I stress rhythm in ear training because rhythm and tone are directly related. Rhythm, as such, is a matter of organization of tone. This organization consists of stress, duration, and pauses which are the essence of melodic continuity. At this point it should be mentioned that rhythm always distorts time, a function occurring outside the limits of metric design. I want to stress ear training at this time because the comprehension and appreciation of rhythm distorting time can only be perceived through ear training. It is an aesthetic element that is not seen on the score.

Ear training is also the means of comprehending the basic difference between rhythmic structure and melodic rhythm feeling designated as "takt." A structural rhythmic phrase is based upon metric units such as 4/4, 9/8, etc. For purpose of visual literature, symbols afford

a means of transcription and, as such, are functional necessities but they are valuable only in that they offer a means to express rhythmic structure. "Takt" is altogether a different thing. It is not limited or bounded by metric limitations, rather it is based upon aesthetic values. These are perceived through hearing and comprehended only by the training of the ear.

Up to this point the discussion has been focused upon what ear training is, what principles are fundamental in its function, and what uses there are for it. The next step is the practical utilization of ear training.

Perhaps some valuable deductions may be made by an analysis of what has been recorded in history and what the trends are today. The period of Bach and Handel is regarded as a great era of pianists.

In the study of music literature of that period we find that one of the procedures was to write "figured bass." The scores frequently indicate a sketchy harmonic outline supporting the melodic line, the complete harmonic structure to be performed by the musician. The common practice among musicians of that period was to play from such a score, the effectiveness of the performance being dependent upon the musicianship of the performer.

The "ear" must have been the guiding vehicle and this brings to my mind the question—could this performing proficiency be the result of ear training?

Today pianists are basically note performers. In fact I know of only very few pianists who are really good at improvising. In the field of instrumental music there are many performers having great facility at improvising, and although I do not have facts to substantiate my statement I consider them musicians of superior ability. In contrast I know of no vocalists who are what could be called improvisers—they sing only according to the score. Perhaps we could improve our standard of musicianship by a breaking away from dependence upon reading the score. This would be an attempt to develop a greater degree of confidence on the ear—an attempt to develop ear mindedness. Would it be possible to develop technics of teaching which would promote the development of ear mindedness to a greater degree than now in use? For example, instead of using a complete technical exercise, why not give just the pattern or motive necessitating the student to develop the exercise? Then again we could use "figured bass" not as a technical problem in harmony but as a definite problem of ear training.

Ear training may be used as a constructive medium for establishing and maintaining high standards of musicianship by the use of recordings. A student may be taught aesthetic interpretation and technic of performance to the extent he becomes a good critic of music. When this background has been established, encourage the student to make a recording of his performance, and then evaluate it. He will readily diagnose the good and bad features. Here we have a beautiful example of teaching through ear training which is in accord with the psychological principle of "meaningfulness."

It might be assumed from what has been said that ear training is restricted to classroom procedures. This is not the fact. Ear training is operative wherever music is performed. The concert hall, radio, church, civic groups are all potential units for ear training. This, I believe, agrees with the psychological principle that "the more completely life's motives enter the field the greater the learning."

CONTINUED ON PAGE SIXTY-NINE

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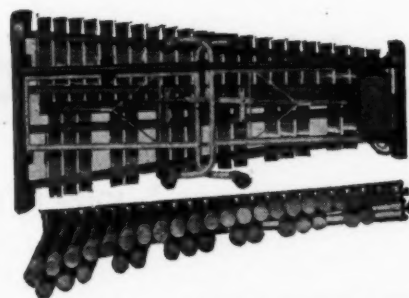
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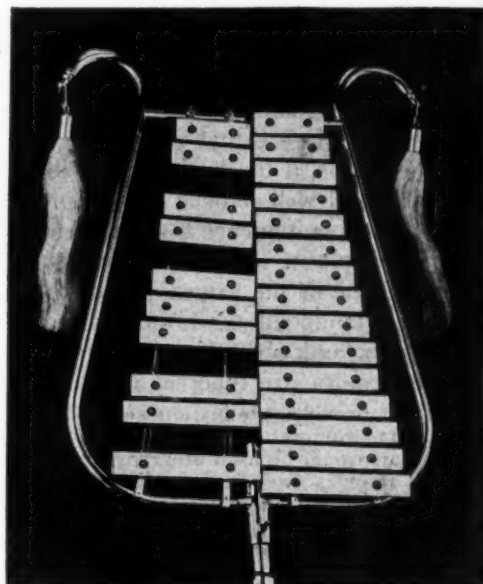
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The Music Contest and Music Education

JOHN H. STEHN

CONTINUING the discussion of the status of school music competitions, this contribution is based on the opinion, shared by many, that there is need for maintaining and guiding this type of activity; that a "reasonable and well planned contest program can exert a positive influence in the continuance and further development of good school music instruction."

THE CESSATION of school music contest activities made necessary by the war gave all of us in the school music field an opportunity to evaluate the contest from a more objective viewpoint than is possible when such activities are continuing at full speed. In most sections of the country the contest movement has not yet been revived, at least to prewar extent. It is quite obvious that many of the directors who have spent years in school music have welcomed the relief from the pressures attendant on contest participation — rehearsal of contest music, planning trips, raising money for entrance fees and travel expenses, worrying about countless non-musical details, etc. Many of these directors have concluded that the time and effort spent on contest participation could be utilized to much better advantage in other ways. We must all realize that the contest movement had gone too far in the prewar days; it had become the tail that wagged the dog. Now the problem before us, if the contest has value, is to set up a reasonable and well-planned contest program which will exert a positive influence toward the continuance and further development of good music instruction.

Some of the values of the school music contest from the standpoint of its benefits to the school music program, and generally agreed upon by thoughtful music educators, are inherent in these facts:

- It provides motivation and stimulus to students.
- It promotes the performance of a better grade of music than would be used otherwise.
- It gives directors, especially those new to the field, an opportunity publicly to evaluate as well as demonstrate their abilities.
- It provides an unexcelled opportunity for directors to learn and grow by observing the work of others and by studying the comments of adjudicators on their own work (and this is, of course, reflected directly in better teaching).
- It encourages lazy and incompetent directors to seek other work — thereby directly benefiting school and students.
- It provides a regularly recurring stimulus to directors, with the result that, by and large, the teaching done by high school music teachers has been continually improved.



Some of the "negatives" of the contest are:

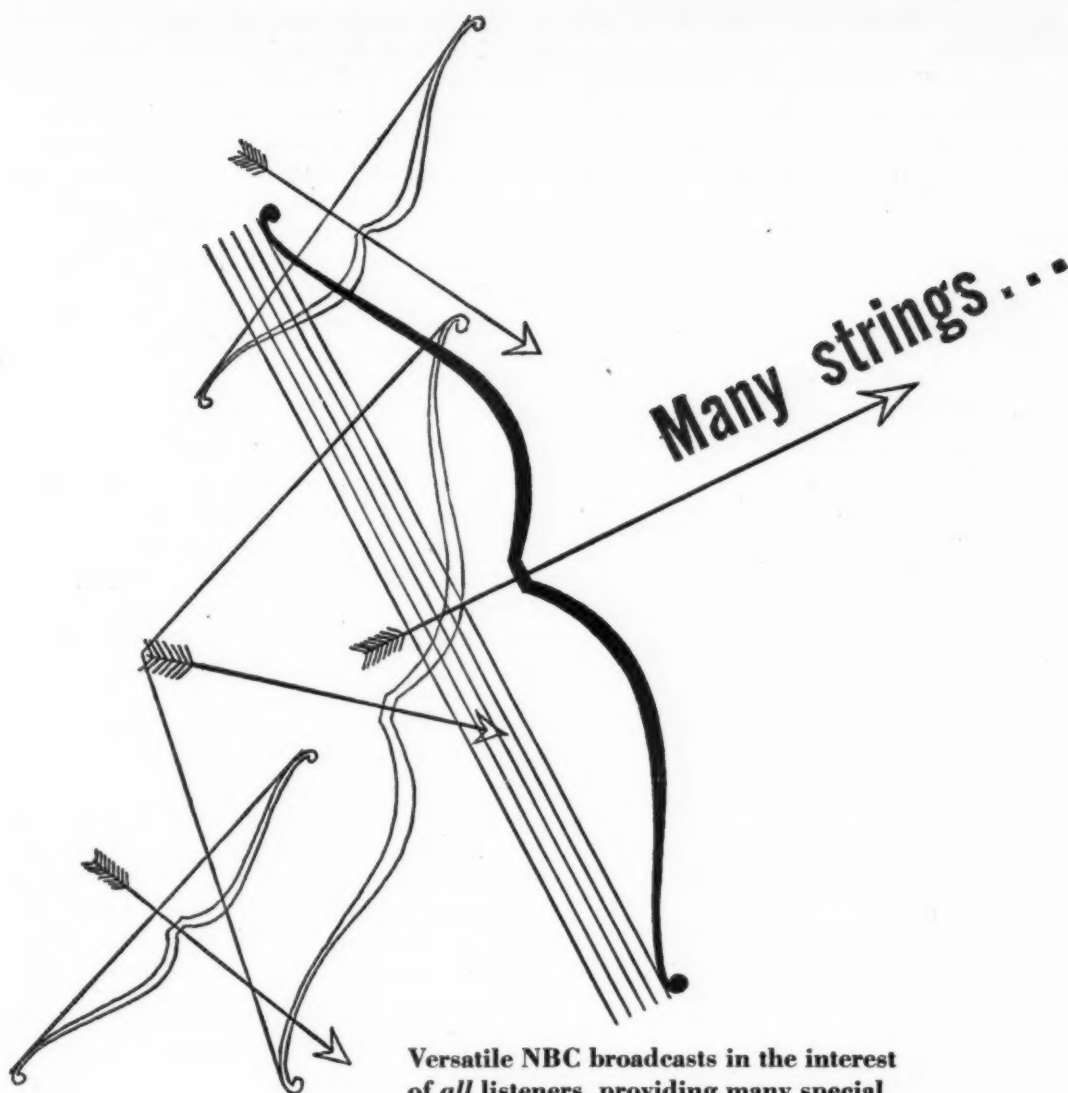
- Overconcentration on two or three pieces of music to the exclusion of the desirable and valuable reading and study of greater quantities of music.
- Excessive missing of classes because of long trips.
- Tendency on the part of some school administrators and townspeople to rely too much on contest ratings to evaluate their music directors.
- General lack of integration of contest activity with the school music program as a whole; centering the year's music program on the contest.
- It is probable that any thoughtful school music director would admit that the contest has been a principal factor in the development of the present great quantity

and high quality of musical performance in the public schools. There are, always have been, and always will be, some directors who will do their best work simply because they recognize only one standard — the best possible. Most of us, unfortunately, since we are human and subject to human frailties, need more stimulus than that provided by the music itself. Of this we need not be ashamed; we are neither worse nor better than other professional people in this regard. In fact, school music directors deserve praise for inflicting on themselves such a public evaluator as the contest.

If it be admitted that contests have been of value in the past, then it must likewise be admitted that they will be of value in the future. There will always be new people in the field who will need the contest just as much as did the present group of "old-timers" who lived and worked through the early heyday of competitions.

We can and should give serious thought to improving the contest. Region One, which was the only Region to operate a full contest program last year, has already made two significant changes: (1) The Regional contests are now held biennially, alternating with the Northwest Music Educators Conference meetings. (2) The Regional contest is broken up into sections, thus making it reasonably feasible for schools in any part of the Region to participate without excessive travel or missing of classes. Karl Ernst gave us some valuable and interesting observations in his article in a recent issue of the JOURNAL. Mr. Ernst adopted, in the Portland city festival, a procedure which deserves attention: Each participating group remains in assigned seats in the auditorium throughout the evening, except when it is on the stage performing. There is, to be sure, some loss as regards tone and intonation due to insufficient warming-up and tuning; this is more than offset by the pleasure and benefit resulting from the fact that every student hears every performance in the contest.

A point regarding which most of us have very strong feelings is that of overconcentration on a few pieces to the exclusion of all others — a common practice in the contest-motivated school music program. In the first place, it is doubtful that any group gains facility in the playing of two or three pieces by spending all of its rehearsal time for four or five months only on these pieces. There is no doubt that a group which is properly rehearsed and drilled in the fundamentals of music and in a good and varied repertoire will play contest pieces much better than a group which practices only the latter. This is true no matter how difficult the contest pieces may be. There are surer and better ways of building



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technique than by simply playing one or two pieces *ad infinitum* and *ad nauseam*.

Furthermore, one could wish that the sight-reading contest be eliminated on the ground that it is justified neither by what it attempts to accomplish nor by what it does actually accomplish. It has no musical objective; it can be fun for a good group; it can demonstrate a certain quickness and glibness; but it cannot demonstrate musicianship. To evaluate the sight-reading by a high school orchestra of the usual type of number we should imagine a symphony orchestra sight-reading without error the latest work of Prokofieff, Hindemith, or Milhaud; it just isn't done! When a symphony orchestra plays a symphony of Beethoven without rehearsal, it is not sight-reading; it is simply giving an unrehearsed performance of a piece every note and phrase of which has long been familiar to every member of the group. We should distinguish between *reading* and *sight-reading*. Reading is a necessary and valuable accomplishment of a good musician; sight-reading is a purely mechanical accomplishment. Music is a time-art; to comprehend a piece of music we must hear the whole; it is a physical and artistic impossibility to interpret a piece of music which we have not studied as a whole (and the few minutes' time allotted in the sight-reading contest are just about sufficient to note changes of tempo and key). It is contended that if a high school group can give a genuinely fine prepared performance of a piece of good music there is no especial significance in its ability or lack of ability to sight-read a piece of "trash."

As a substitute for the sight-reading contest, and for the general betterment of the contest, one might suggest a repertoire requirement. For example, let each Class A band submit a list of ten marches and five to ten selective numbers; let the judges name one of these marches and one of these selective numbers to be played

in addition to the required number; let the band be graded both on the quality of its repertoire and on its performance. This would insure the study of a variety of music; would prevent overconcentration on two or three pieces; would make the contest more interesting to both players and audience; would leave the primary emphasis where it should be — on careful and musicianly preparation of music. We could, if we wished to go further in the testing of a group, include an examination on scales, chords, rhythms, and other fundamentals of music. It can be taken for granted that a group which has learned the fundamentals and has rehearsed a considerable amount of music will have grown in reading ability by so doing.

I do not believe that there exists any such thing as over-rehearsal of good music. In fact, careful observation of almost any high school contest will disclose a prevalence of under-rehearsal. What is often called rehearsal is simply a deadly, time-wasting, meaningless running-through of music. The above suggested repertoire requirement would necessitate a carefully planned rehearsal schedule throughout the whole school year. In this regard, experienced school music directors suggest that each new piece be given a week or two of the most intensive rehearsal, then laid aside while another piece is given the same treatment. Then each piece should be brought out at frequent intervals for further polishing. The players' concept of the piece will be growing even when they are not actually playing the piece. Such a procedure, coupled with regular and intelligent use of drills on the fundamentals of music, will surely help to achieve our objective — musicianship.

Can we not incorporate more *educational* philosophy and procedure in the school music contest program? I think so!

UNESCO

CONTINUED FROM PAGE FORTY-TWO

bership. We have all seen the tragedy of unilateral education for peace. In the United States, as in many other countries, we spent the years between 1918 and 1939 in developing among our children a strong affection for the ways of peace. Perhaps we were not as skillful, as realistic, or as diligent as we should have been in teaching about practical problems of international relations, but the educational programs were certainly lofty in purpose and they were usually carried out with real effectiveness. Considered by themselves, these developments were very good; considered in the light of the larger world picture they were inadequate.

Our schools did not err in teaching that war is bad and that peace is much better. The failure, for such it was, came because neither the schools nor society as a whole recognized that, in certain limited but crucial aspects, the conduct of modern organized education has become a matter of universal concern, as universal in its effects and implications as a munitions factory or a tariff schedule. For while you and I were teaching our children to cherish the ways of peace the people of some other countries were teaching their children exactly the

opposite. UNESCO will not succeed brilliantly if any of the major nations of the world remain outside of the scope of its program. *Cultural and educational isolation present as great a danger to good international relations as economic or political separatism.*

Fortunately, we have good reason to expect full participation in UNESCO. By Articles 55 and 56 of the United Nations Charter, every member of the United Nations is bound by its solemn agreements under international law to promote (not just to provide, but to *promote*) international educational and cultural cooperation. All members of the United Nations are pledged to do this both by separate and by joint action. Those of us who took part in the San Francisco Conference will recall vividly that these words did not creep into the text of the United Nations Charter while no one was looking, nor were they accepted carelessly without consideration of their meaning. The wording of the Charter on this point was deliberately chosen and, as on all other points, it is binding.

[EDITORS' NOTE: This is the first installment of the article based on Dr. Carr's address, delivered in Paris during UNESCO Month (November 1946). The second and concluding installment will be published in the next issue of the JOURNAL.]

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The Enriched Elementary Music Program

HELEN E. MARTIN

A Discussion of the Changing
Emphasis in Music Teaching Evoked
by Modern Educational Concepts

THE CHANGING of the name of our national organization from the Music Supervisors National Conference to the Music Educators National Conference was significant in that it implied that we no longer wished to be regarded in the light of mere trainers in music but wished to assume our rightful rôle as educators of children. More and more we are being challenged to prove that we deserve this title. Curriculum revision is in the air. All over the land in large city systems and small, teachers and administrators are meeting together in true democratic fashion for the express purpose of working out an educational program to meet more adequately the needs of children and youth in present-day America. As a contributing member around the conference table, the music teacher has the opportunity as never before to prove herself capable of thinking along broad educational lines. The opportunity to participate in such a project is one which every music teacher should welcome. It is the best possible way of getting a perspective view of music's place in the total educational scheme. The proof of the right to be called "an educator" will be the music teacher's ability to evaluate the music program of the school in the light of its contribution to the general aims of education and to evaluate specific techniques and practices in the light of modern concepts regarding the psychology of teaching and learning.

There is one particular curricular trend which is affecting our change of viewpoint as to the function of music in the elementary school and which is leading to changes of emphases in our teaching. This trend is the approach to the curriculum through a study of the child, his nature, his interests, his needs and his problems, as an index to the kind of experiences which the school should provide for his maximum all-round growth. The implications of this for music teaching are manifold.

First, the emphasis in our teaching is placed on the child, and the thing that matters most is what happens to him rather than what happens to music. We must regard music-making not as an end in itself but as a powerful agency for making a difference in the way children think and feel and act.

In general, we need to know a great deal more than we do about the many factors that are involved in children's reactions to music. For example, we need to know more about the nature of musical talent and the diversified ways in which it manifests itself; about the nature of the aesthetic response and the psychological elements which are involved; about the factors which control the learning of musical skills. These are a few of the problems about which we need to have a great

deal more information and understanding if we are to plan intelligently and wisely. It is hoped that there will be an increasing amount of research in the future which will bring more light to bear on these questions.

Specifically, in planning the music activities of any group we need to study the individual children of that group. We need to know their social environment, their past contacts with music, their musical abilities, their interests and their needs. It is only on the basis of this knowledge that we can plan a program of musical experiences which will have enjoyment and meaning as well as opportunity for the further growth of each individual child.



A second implication is, that if the planning of the musical activities of any group is to be based upon the recognized abilities, interests and needs of the group, a different type of course of study from the old traditional type is needed. Most of the older courses of study are characterized by an emphasis on musical skills, by the outlining of musical problems to be achieved in each grade, and by uniform lists of materials to be covered. A course of study which is in harmony with modern curricular trends will be concerned first with establishing a basic working philosophy and certain fundamental concepts of education in general which apply to music teaching. Broad general aims will be set up for music in the elementary school, and specific aims which point toward the achievement of these general aims will be set up for each grade. A wide variety of types of musical activities, of materials and of techniques will be listed and described for the purpose of providing a reservoir of suggestions for the teacher as she plans musical activities which have interest and meaning for her group. Such a course of study is designed to aid and inspire the teacher but in no way limit her in her efforts to provide rich and meaningful musical experiences for her children.



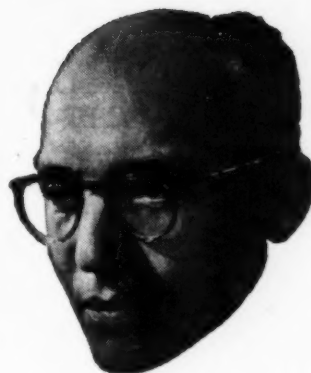
This leads quite naturally to the third implication, which is that we must make use of a wider variety of musical activities if we are to meet the interests and needs of all the children. The need for a more broadened perspective can be justified in no better way than to quote a statement from Lilla Belle Pitts:

Musical maturity has to be developed from a musical nurture which actually contributes to personal and social growth. And the same musical cultivation cannot be prescribed for all alike. It is apparent that rates of learning vary as widely as physical traits or biological metabolisms do. Nourishing the musical growth of all kinds of children

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- (j) The use of attractive books for children about music and musicians.
- (k) Group discussion about music, such as out-of-school radio listening, musical events, etc.; use of the bulletin board for pictures and articles of musical interest, making of posters and murals on musical subjects, keeping of scrapbooks, etc.

¹Pitts, Lilla Belle. *The Music Curriculum in a Changing World*, p. 116. Silver Burdett Co., 1944.

A program of such rich offerings affords opportunity for every child to find some one phase or phases of music as a vital means of self-expression whether he be the lowliest endowed musically or the most talented.



The fourth implication is that outcomes should be evaluated not in terms of finished musical product but in terms of music's contribution to the development of each individual child. As a measuring rod for the effectiveness of the music program for any group, the teacher will constantly be asking herself the following questions:

Are the musical experiences which I am providing of such vital nature as to create enthusiasm and inspire sustained effort on the part of the children?

Am I doing all in my power to develop musical interests in children which carry over into out-of-school life and on into adult life?

Am I giving opportunity for each child to develop musically at his own rate of speed according to his own abilities?

Am I helping children to develop standards through continuous opportunity to exercise judgments and discriminations to music which they perform and to which they listen?

Is my teaching of such nature as to fire the imagination of the children, to draw from them the best they have to give in creative expression?

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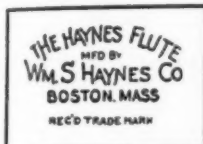


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BOOKS *and* MUSIC

Comments on Recent Publications by Members of the Journal's Reviewing Staff

BOOKS

Music in Radio Broadcasting, edited by Gilbert Chase. NBC-Columbia University Broadcasting Series. [New York: McGraw-Hill Book Co. Inc. 152 pp. \$1.75.]

From the NBC Summer Radio Institutes have come many worthwhile things, including a series of very fine books on broadcasting. One of these is "Music in Radio Broadcasting." In this book, ten successful radio musicians talk about their specialized jobs. The result is an introduction into a field about which every musician today must be intelligent.

The coverage is wide: production, composing, arranging, conducting, writing, etc., for radio. The book does not give all the answers, but it does crowd into a few pages a lot of information which the musician and the radio man should have.

—Graydon Ausmus

Sing in Praise, by Opal Wheeler. Illustrated by Marjorie Torrey. [New York: E. P. Dutton & Co. Inc. 95 pp. \$3.00.]

In this beautiful book Opal Wheeler has assembled twenty-five of the best-known hymns of all denominations of the Christian faith and has made the simplest possible arrangements for their music. In most cases she has learned the story behind the hymns, what it was that prompted the composer or poet, and has retold them in simple yet dignified language for young boys and girls.

Marjorie Torrey's pictures have an almost breathtaking quality of beauty. A procession of red-cheeked laughing children marching along a sunny, springtime road is the picture for "Onward Christian Soldiers." A little chap of five or thereabouts, with a shock of red hair, takes refuge from a thunderstorm under an overhanging, friendly crag on a mountain side, and so is told the story of "Rock of Ages."

The beauty of text and illustration in "Sing in Praise" must be seen to be appreciated. A perfect gift for baptismal or confirmation; a more beautiful book of hymns to own for a "family book" would be impossible to find.

—Clara E. Starr

Make Way for Music, by Syd Skolsky. [New York: E. P. Dutton & Co. Inc. 139 pp. with index. \$2.50.]

This book is intended to help the music lover in his enjoyment of music. In a clear and easy style the author gives brief discussions of the more familiar composers and of the more common musical forms. A large part of the book is made up of program notes which should help the listener enjoy a number of the more familiar concert favorites which are found in the standard orchestral repertoire.

In this book, as in its predecessor, "Evenings With Music," Mrs. Skolsky refers specifically to recorded music. As in that book also, she limits herself exclusively to Columbia recordings. This is something of a disadvantage to the general listener and collector of records, for obvious reasons. The book, however, is well written and is recommended for the many music lovers who need something of its type.

—Paul Mathews

ORCHESTRA

Hymn and Fuguing Tune, No. 2, for string orchestra, by Henry Cowell. [New York: Associated Music Publishers, Inc. Score \$1.00; parts 25c ea.]

This is a very nice number indeed. The Hymn, *Larghetto sostenuto*, provides a wonderful opportunity to work for fine tone. The first violin part goes to the III position. The bass part is quite interesting and will provide an opportunity for the bass players to learn something of upper positions since it goes up to the VII position. However, the tempo is slow and the shifts can be made quite logically. The basses should have no difficulty if they have been trained by doing some unison work requiring upper positions regularly with the other strings.

The Fuguing Tune is of special value since here each voice absolutely stands on its own and the parts are perfectly balanced. Both numbers playable by good junior high group.

—Gilbert R. Waller

Over Polar Seas, for string orchestra, by Serge Prokofiev, adaptation by David Grunes. [New York: Russian-

American Music Publishers, Inc. Set, including score, \$1.25; score 75c; extra parts 25c ea.]

This is the kind of music that can be used in school groups to good advantage. First, being an *Andante tranquillo*, it is not too fast. It is short (the performance time being two and one-half minutes), therefore it does not require a major effort to get it into shape. The theme or solo is passed around, first in cello then violas, first violins, and violas again. The cello theme starts on A an octave above the open string. This may frighten the rather elementary cello player who has not had thumb position, but this need not be the case for this note is easy to find and the hand simply placed there and with one small shift up and one down the whole theme can be played. In fact, this kind of thing properly handled could easily serve as the student's introduction into the upper half of the string and would certainly motivate a little experimentation. Playable by junior high group if violas and cello are well schooled.

—Gilbert R. Waller

Sinfonietta No. 4, by George Frederick McKay. [Seattle: University of Washington Press. Miniature score \$2.50.]

Mr. McKay, who has given us many delightful pieces based upon American folk tunes, is concerned in this composition with more abstract ideas. The first movement is characterized by piquant chromatic figures. The second, entitled *Pastorale*, presents the oboe, clarinet and bassoon in succession—each singing forth in long lyric phrases which give way to the string choir in a theme that mounts in eloquence to the very last chord. The final movement is essentially rhythmic; well-knit writing that is definitely original, yet faintly reminiscent of Dvorak. This is not too difficult for well-disciplined school and civic orchestras.

—David Mattern

FOR STRINGS

Adagio in G, viola and piano, by Franz Schubert, trans. by Gregor Piatigorsky, edited by Henri Elkan. [Philadelphia: Elkan-Vogel Co. Inc. \$1.00.]

These transcriptions are the same as those for cello, but printed in the alto clef. The piano accompaniments lend sufficient support for the solo instrument but do not become weighty and are refined and always in the style of the composer. Anyone who has heard Piatigorsky play his transcriptions knows that there is no musical trespassing for he is infallibly reliable in the true classic style. It is gratifying to the cellist and the violist to have, at last, musical and enjoyable additions to the all-too-slim and trite literature with which they are handicapped.

—Dorothea R. Matson

Seven Divertissements for Violin, Op. 18, by B. Campagnoli. [New York: Carl Fischer, Inc. \$1.00.]

A standard violin work, containing one four-movement *divertimento* to be played in each of the seven positions. Recommended for young violinists who are ready to do advanced work in the various positions. The pieces are musical and contain, on the whole, most of the problems of bowing, finger technique, and double stopping that a player will encounter in orchestral and solo playing.

—John H. Stehn

Second Prelude, by George Gershwin, trans. for cello and piano by Gregory Stone. [New York: New World Music Corporation. Harms, Inc., sole selling agent. 75c.]

This transcription was a happy thought and very likely it will be more enjoyable to audiences than the original. Here, the simple, flowing melody is like a song on the cello and the piano is free to lend support with typical Gershwin harmonies and subtle rhythms. It is not difficult.

—Dorothea R. Matson

FOR WIND INSTRUMENTS

Method for Baritone (Euphonium), by Walter Beeler. [New York: Remick Music Corp. \$1.00.]

In this book, which is well organized with interesting content, the player should refer from time to time to the Foreword which contains many helpful hints by the author who is especially qualified to speak on the problems of the baritone. The progress chart in the book is a helpful device to measure progress and stimulate the student. The material progresses far enough to contain the equivalent of both an elementary and an intermediate method in its seventy-four pages.

—George Waln

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Elementary Method for Trombone, by Amos G. Wesler. [New York: Mills Music, Inc. \$1.00.]

Perhaps no better introduction to this new elementary method can be afforded than by quoting a sentence from the title page: "This book has been written to prepare the student for playing easy band music and simple solos." Upon examination of the book's forty-seven pages I am impressed with the pupil insight which the author has used.

Mr. Wesler has developed outstanding high-school bands and orchestras for years at John Adams High School in Cleveland. He understands the problems of the trombone and of the pupil and is well qualified to write such a book.

—George Wain

Forty Progressive Etudes, for Trumpet or Cornet, by Sigmund Hering. [New York: Carl Fischer, Inc. \$1.25.]

These forty etudes start with the very elementary as to key, range, and rhythm, and advance progressively. They are pleasant and melodic and are intended to supplement an instruction book of medium-easy grade. The elementary player will enjoy them and at the same time build a foundation for more advanced material.

—George Wain

BAND

Ten Little Indians, by Newell H. Long. [Chicago: Rubank, Inc. Full band \$1.50.]

A very interesting band novelty based on the old familiar theme of the same name. Well arranged, and not difficult.

Walkin' the Road, by Herbert Haufrecht. [New York: Leeds Music Corp. Full band \$3.50; symphonic \$5.00; condensed conductor's score 75c; extra parts 30c ea.]

A rather quaint and interesting composition based on an early American ballad. Rhythms somewhat intricate in spots, but well within reach of a good school band. Good concert music.

—T. Frank Coulter

Fox Second Pep Band Folio, by Lester Brockton. [New York: Sam Fox Publishing Co. Piano conductor's score \$1.00; each part 35c.]

The director who is looking for novelty arrangements will find this a useful collection for general purposes. Some of the numbers are best adapted for marching band while others are suitable only for use in connection with indoor events such as basketball games. The reviewer does not recommend this type of material for concert use.

—Charles B. Righter

Whip and Spur, March, by Thomas S. Allen, arr. by Charles L. Cooke. [New York: Walter Jacobs, Inc. Symphonic band \$1.50; standard band \$1.00; conductor's score 25c; other parts 15c ea.]

A bright sounding march recommended for marching band because of its fullness, solid scoring and bright key. Clarinet trio parts effective as written for indoor playings, but would be more effective if doubled for outdoor performances.

—Daniel Martino

Silver Talisman, by E. DeLamater. [Chicago: Rubank, Inc. Full band \$2.00; symphonic \$3.25; conductor's score 35c; extra parts 20c ea.]

A very simple overture for bands of little experience. No difficult problems presented.

—T. Frank Coulter

General Spaatz, by Capt. George S. Howard. [New York: Mills Music, Inc. \$1.00.]

Six-eight march. Easy and melodious. Usual bass solo in second strain and nice "doodling" for clarinets, etc., in trio against pleasing melody.

—Andrew G. Loney, Jr.

Thanksgiving Fantasy, by Irving Cheyette. [New York: Sam Fox Publishing Co. \$1.00.]

An excellent show for the Thanksgiving football game. Detailed formation diagram of church steeple with clever placement of instruments on the field. Four appropriate tunes well arranged, one with chime effects.

—Calvin A. Storey

CHORAL

The Quarterly Anthem Folio, for professionally directed chorus choirs, Number 37. [Dayton: Lorenz Publishing Company. 50c.]

Contains eleven easy anthems for mixed voices, suitable for volunteer chorus choirs. The contents include a praise anthem, a choral arrangement of Grieg's "By the Cradle," an eight-part a cappella New Year number, and several advent and Christmas anthems. There is also a choral arrangement of Beethoven's "Moonlight Sonata" featuring a soprano obbligato. Considering the low price, the folio is a good buy.

—Frank C. Biddle

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J. Fischer & Bro., New York:

(1) **More Than a King**, Palm Sunday anthem, by Maurice C. Whitney. For junior and senior choirs, organ accomp't. 16c. Here is a beautiful anthem! A soprano could well take the part written for the children's choir. This arrangement makes it possible to combine both choirs and is a distinct contribution to a meager literature suitable for use on this day of celebration.

(2) **Praise, My Soul, the King of Heaven**, by John Goss, arr. by William J. Skeath. SATB, organ accomp't. 16c. Simple, straightforward arrangement of a beautiful old melody. Choir directors who want simple, beautiful, but worthwhile music will welcome this religious number for use with a choir that can not master difficult music but who wishes to sing effective music.

—Joseph A. Leeder

Harold Flammer, Inc., New York:

Arrangements by Noble Cain—(1) **Ne Timeas, Maria**, Motet for Annunciation, by Vittoria. SATTB, a cappella. 16c. Any of the numbers in Noble Cain's Series of the Works of Old Masters will fit admirably into a pre-Bach group when one is building a program following a chronological pattern. The above number, although polyphonic in nature and having a four-part male chorus, is not at all unattainable as the parts are well placed due to Mr. Cain's rearranging.

(2) **O Rex Glorise**, Motet for Ascension, by Marenzio. SATB, a cappella. 15c. Polyphonic; will (as in above) develop independence in parts. Moves to good climax.

—C. Wesley Andersen

C. C. Birchard & Co., Boston:

Preludes to Eternity, by Franz Liszt, arr. by Bruno Reibold. SATB, with piano, orchestra, or band accomp't. Piano conductor, 30c. This setting from Les Preludes of Liszt is very effective when performed by a competent chorus and orchestra, as this reviewer heard it last summer. Text, by Peter Dykema, based upon Lamartine's Meditations Poetiques, seems well adapted to spirit of the music. For all who enjoy Les Preludes, this is highly recommended as a festival number.

—Paul W. Mathews

The H. W. Gray Co., Inc., New York:

Missa Sancti Michaelis, by William Y. Webbe. SATB, with organ accomp't. 50c. A splendid setting, musical, appropriate in a sense that the music brings out the fullest meaning of each part of the mass, and it is very singable. Organ accompaniment supplements voices in a very adequate manner. A fine work.

—Francis H. Diers

Bruce Humphries, Inc., Boston:

The Sandman, by Johannes Brahms, arr. by Frederick A. Taylor. SATB, a cappella. 10c. This number will prove an effective teaching piece for boys who are new to the bass part. The melody is given largely to basses and it is familiar, so they will not hesitate about singing. Written for soprano I and II, with alto-tenor part to be sung in alto range. Excellent for junior high. Three upper parts principally humming.

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(1) **Camping We Go**, by Oscar A. Kirkham and Lorin F. Wheelwright. SAA-TB accomp'd. 15c. A welcome number for boys' changing voices, where good material is scarce. Words planned for junior high age.

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—Paul W. Mathews

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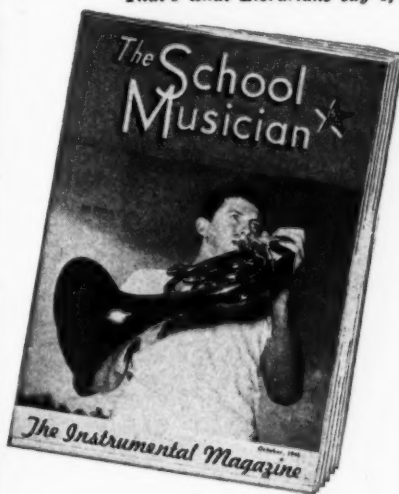
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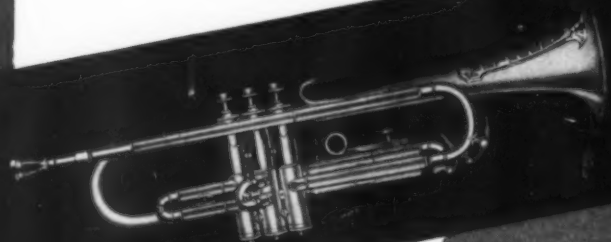
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Music for Fun

FREDERICK C. GRUBER

GRADUATION DAY came to an end at last. It was one of those rare occasions in school life when everything goes just right. The *a cappella* choir gave its best performance of the season. The orchestra played magnificently. Even the special chorus and instrumental ensemble by members of the senior class went better than had been expected. When the president of the School Board awarded the diplomas he said that the ceremony had been a musical triumph. There was a gentle glow of satisfaction and well-being over everybody. The concertmeister with violin and diploma tucked under his arm came to say a fond farewell. His mother said that she was glad her son was following in her footsteps, for she had played a piano solo when she graduated from high school. Of course, what with getting married and raising a family she hadn't touched the piano for years, but she hoped to get back to it some day. Miss Music Teacher hoped that she would, and that her son would continue with his violin at college. He assured her he would practice every day.

But after the congratulations and the goodbyes had been said, the graduates settled down to the "real business" of living. Diploma and fiddle found their way into the attic to be preserved as mementoes of golden school days. For some of the graduates, getting and making good at a job was of immediate concern. For others the summer wore on, with camp or temporary employment, until it melted into the fall and the beginning of the college term. Except for a very few, high school music was only a memory which mellowed with the passing years as instrumental and vocal skill disappeared.

Is this a true story? All too frequently. It is so easy to flip the dial of the radio. Movies are so convenient. Professional sports events are so exciting. It's not like the good old days when we made our own amusements by gathering around the old square piano for an evening of song.

The discriminating person can hear some of the world's greatest music over the radio, can see some of the finest drama in the movies and can be thrilled by the greatest athletes at the many professional, amateur and collegiate sports events. But for the most part the radio, movies, and sports fan takes his art and his sport sitting down. He is passive, not active. He loses almost entirely the great social, imaginative and creative values which come from participation. Of all of the art forms, I know of none which is more social or more creative than music.

The home, the school, the church, and the community must make sure that these positive social and creative values of music are fully realized. The home, which is considered to be the foundation of American life, is the place to begin. Happy indeed is the family which has music as a common interest. Whether it be the simple grouping of the family around the piano to sing favorite songs or the more specialized instrumental ensemble, the cultural and social values are still present. Many families will want to supplement their own members

by inviting friends to complement or balance the voices or instrumentation. This can be a wonderful opportunity for parents to become acquainted with their children's friends. I know of several groups of boys and girls who meet together regularly at least one night a week to play popular music. An acquaintance of mine has what he calls a "Scratch Club." It is made up of four men with about the same degree of musical proficiency who come together to play the great string quartets and to forget for the time being their clinical and legal problems. I know of a school teacher who invites some of her friends and former students to her house once a month to play music for small orchestra. A physician friend of mine has had a group meeting in his music room every month for years to play great chamber music. A very prominent attorney of Philadelphia invites a group of singers and instrumentalists to his home for supper and music once a month to perform the great oratorios, masses, and cantatas, especially those of Bach.

Another institution which bears a responsibility for music in the community is the church. For the most part the churches have been neglectful of this responsibility. It is true that each church has its choir, but the leadership and the repertoire is often mediocre indeed. Students who have been members of the fine *a cappella* choirs which many schools have developed and who are accustomed to singing with finesse the great choral works find difficulty adjusting themselves to the sentimental repertoire of most choirs and the haphazard way in which the music is rehearsed and sung. Let the churches organize choirs of different ages and small orchestras to fill the chancel and they will find that the nave fills up too.

Every community of any size should support its own community chorus and orchestra. One of the best war memorials a community can construct is a music center where people of all religions, races, and social positions can meet on common ground and with the same aim, to perform the great music of the whole world. Many communities have amateur musicians who have ability, knowledge and enthusiasm to lead such groups. Church organists and choirmasters or other professional musicians in the community or from near-by can also be employed as leaders.

If all sources of the community fail to provide leisure-time musical activities, then it is the duty of the school to provide for the continuation of its in-school music program through the organization of out-of-school music groups under the direction of members of the school staff. Carrying on these activities should not be considered an additional duty of the already overburdened, underpaid teacher, but an additional salary should be provided.

In these days when city fathers are scratching their heads to find out what to do about crime, the development of musical activities in which young and old can participate offers a very substantial part of the answer. And, more important, it brings to a community a measure of uplift, well being, and understanding which police forces and curfew laws often do not. A musical community is something that the Chamber of Commerce is proud to advertise. It attracts the right kind of people. It is a good place in which to live.

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And while you're at it, be sure to ask them about their new book CHORUS AND ASSEMBLY. Take a tip from me — it's a real contribution to school and choral music. It fills a definite need for me, and I know it will for you. I'm using some of its numbers on my next program.

Be seeing you at the Conference!

Ruth

P.S. I forgot to say that Hall & McCreary Company is at 432 S. Wabash, Chicago 5.

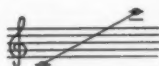
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From Readers

Tax on Education?

THIS LETTER is being written in the hope of arousing some concerted action against the unfair and illogical federal tax on school athletic events and public performances given for profit by school organizations. Contrary to what it seems, this tax is actually a tax against public education since all proceeds from school performances are spent for educational purposes.

It is evident that when monies are lifted from local units through federal taxation that more needs of the school must be met through increased local taxation. In our particular school system where the local tax rate for school purposes has already reached the limit allowed by law, and property owners will pay a total tax rate in excess of \$5.00 this coming year, the public schools annually pay a federal amusement tax in excess of \$3,000 on athletics, school plays and music department concerts; money which would otherwise be turned back toward the purchase of much needed equipment for the children in our care.

It should be strongly emphasized that those extra-curricular activities in which students participate are of genuine educational value even though they take place outside of the traditional classroom picture. That the schools must exact a charge to the public is evidence enough that the regular tax channels are insufficient to underwrite the expense of maintaining these activities. Just as the homeowner is now penalized for improving his property, and hence bettering his community, so the schools are penalized in their efforts to improve the value of their offerings to the boys and girls. Would it not be wise to bring this matter to the attention of our educational organizations and of the individual congressmen?

—GENE CHENOWETH, chairman, music department, New Castle (Indiana) City Schools.

**What Are We
Here For?**

THE "BOBBY-SOX" trade enters the required music class imbued with the swing music of radio and screen and daring the music teacher to show it anything worthwhile in any other type of music or to teach it further concerning the favorite—jive. Often questions are asked strongly intimating that a class in music can offer nothing but boredom.

Frequently this dilemma is not cleared up at any time during the course of the class, but the previously planned lessons are consummated with no explanation as to the reasons involved in their teaching. It is essential that adequate and reasonable gains which may be accomplished through music study be set forth for these quick-witted, sometimes cynical youngsters.

If satisfactory reasons are given for the study of music, the size of the chip on the shoulder of the class may be diminished, resulting in increased interest and an advantageous opportunity for the

teacher to follow through with appealing material which will win the pupils' confidence and attention. Also, the ultimate goal of discriminating listening will be closer to realization for both class and teacher.

The purposes of the music class and the reasons for music's place upon the required subject list must be carefully selected and approached in order to attain full benefits. These must be reasonable and understandable to the age level and must place no pseudo value upon the study of music.

The answer to the question "why study music" may be divided into several parts and adapted to varying groups and ages. But each child of seventh- or eighth-grade age (or even before) has a right to know to what use the skills he is learning may later be put.

It may seem feasible to mention the most obvious facts first. Music is studied as a source of enjoyment or relaxation, enjoyment in performance and careful discrimination in listening. The class will be forced to agree that some music relaxes, some saddens, and that there are some selections which one likes and some which one dislikes. Upon this latter point they will nod in violent agreement and believe they have caught teacher in his own trap.

Next, music provides a means of employing leisure time to advantage—or if the word "advantage" brings sneers, omit it and say that perhaps music provides a means of employing one's leisure—period. Musical games may even be made up by one who is familiar with some of the facts and fancies of music.

Third, we have music as a source of conversation. If teacher hasn't had the attention of the class before this, it will undoubtedly come now, for at adolescent ages children often realize a lack of subjects about which to talk in their various social relations. A knowledge of music helps one to determine his likes and dislikes in listening and why these are likes and dislikes. When he realizes or even suspects these whys it is easier to talk it over.

While the attention of the class is still focused, the teacher may bring in two more points which may not prove of interest to all members of the class: (1) Music can be a basis for firmly binding together the friendship of nations. It is easier to understand a people and their ways by understanding their music—which requires no words to make it understandable. (2) Other subjects may be correlated and appreciated through the study of music. Art, dancing, science (acoustics, breathing mechanics), history and English are a few.

And there are more points to cover. When one sews or builds, the result is a self-created piece of workmanship. In music, too, one may create a self-made article in the form of a song or other composition. But only when the tools of music are understood can this be accomplished.

Music is the close ally of good health. One learns to sit straight and properly in singing or playing an instrument. Deep breathing is a healthy practice in which one must participate to sing or play. The development of good tones in singing and the attention of properly enunciating words will aid in improved speech.

Few students have been unaffected by the war. Many will have heard of the great part music played in the therapy of hearing defects and in aiding the psychologist and psychiatrist. TURN

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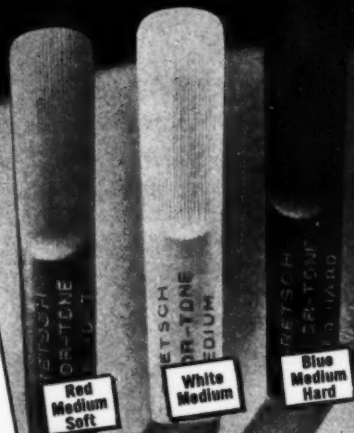
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Finally, there is the factor of music as a profession. This must be dealt with carefully and encouragement given most especially to the most capable student.

So, it is possible to briefly summarize the answer to the question: "What are we here for?" Enjoyment is first and fundamental, and other factors have to do with social, international, correlative, health, professional aspects of what takes place in the classroom.

These interesting and capricious adolescent minds may present a bored facade as their questions are answered, but never fear—they've been listening!

—MARY-LYNN DRAKE, teacher of vocal music and music appreciation in the public schools of Monterey, California.

Or Educate?

CONTINUED FROM PAGE THIRTY-FIVE

they know anything about him if they do remember his name. A discussion of themes in a composition, modes, chords, important dynamic and tempo markings would certainly not be out of place in the band, orchestra and choir rehearsal. And not just once—when the number is first presented—but often. Repetition is necessary for students to learn. Too often the director feels that because these matters have been presented and discussed once, that is all that is necessary. Just try going to a chemistry or engineering lecture and try to see how much you remember a month after you have heard it unless you have gone over the points frequently in that month. Repetition is a vital phase of all education and cannot be scorned in the music class.

Certainly it is not necessary to teach these theoretical and technical aspects of music as isolated elements—apart and separate from the music that is being prepared.

It is on this point that many educators have questioned the value of harmony and appreciation courses in high school, which are separate courses and have no direct bearing on the music the students are performing. It seems that all of this should be tied together as we work along. We can and should educate as we prepare our music, if we don't keep our noses to the grindstone too continually and too blindly. The director and teacher must give more than mere directions as to when to start and stop and how fast or slow to go. Quick and "to the point" explanations and information can be given to the group between numbers while the group is resting and when usually much confusion is going on while changing music. But there is one caution to be made. The director must be sure to be brief and definite and "not talk too much." I knew of a very successful choral conductor who became quite unsuccessful because as he became more of an experienced teacher and conductor, he felt he knew so much more and consequently would take half the choir period in talking to his group. As a result, his singers became restless and impatient and not only stopped listening, but soon dropped out of the



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choir. One must know *how much* to say and *how* to say it.

Many of us who pride ourselves on being successful music teachers and supervisors would probably be amazed if we knew how little the average choir member and band member knows about the fundamentals of music, and about the construction and design of music, and of the life and purpose of the great composers. The question is, "Is it necessary for us to teach these things, or are we to believe that it is enough for the pupils just to be in a choir, learning most of the songs by rote and drill, or in a band, playing over various marches and possibly an overture?" My answer is that it is not enough. When we see high school graduates who want to take up the study of music in college but who, because of no "education in music" in high school, have a very difficult time and often have to give up, I say there is something wrong. Public school music is failing.

We can't always get by with just an entertainment course. This sort of thing becomes boring and even children get tired of it. The music learning process can be made fascinating, and if teachers would use it more consistently they would soon discover its value.

No doubt what we do give the students is "good stuff" and will mean much to them all their lives, but how much *more* we could make it all mean if we could add the real substance from which all this music came, to their experience.

Let's wake up, music educators. Let's teach some real things about music to our classes. Let's play fair to the potential musician and future music teachers. Let's prove that music can be a solid subject and not just something for a gay recreation period. We have an obligation—let's fulfill it.

European Orchestras Aided. For the fourth time in the past eighteen months, the National Federation of Music Clubs has come to the rescue of a European orchestra by shipping a complete set of strings to the Netherlands State Symphony at the recommendation of Erich Leinsdorf, eminent conductor who recently returned from a European tour. The Federation has previously equipped the string section of the Bulgarian State Symphony, has supplied music for the Athens Symphony and a solo flute for the Vienna Philharmonic as a part of its enlarged program of International Music Relations.

Medina County Schools recently celebrated the twenty-fifth anniversary of the County Music Department with a festival in the High School Auditorium of Seville, Ohio. It is interesting to note that the teaching staff, which was organized by Samuel T. Burns, with Van Dora McKee, his assistant in 1921, has increased to a total of ten. Mr. Burns was director until 1933, and since that time F. W. R. Gehrens has held the post. Teachers on the staff are: Mildred Hobart, Delmar Graff, Evelyn Schmidt, Eliza Plum, Philip Swartz, Elfreda Parfitt, Sarah Miner, and Agnes Houseman.

Harry Peters, formerly at Miami University, Oxford, Ohio, has joined the faculty of the Oberlin Conservatory of Music as assistant professor of woodwinds.

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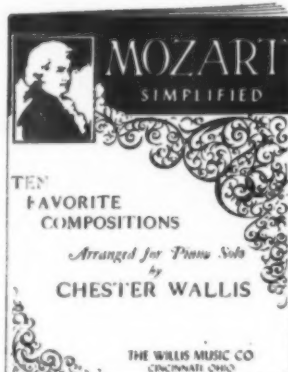
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I AM attempting to inaugurate a
music appreciation course in our
high school for the coming year. This
course will consist of five fifty-minute
periods each week and will comprise
listening to recordings, singing, and
music history and elementary theory.
My problem is that I have not been
able to find a suitable textbook to use
for the music history and appreciation.
I would appreciate a list of four or five
suitable textbooks (or the texts them-
selves on approval, if possible) that
will cover music appreciation, history,
and possibly rudimentary theory for
the high-school level.—L.A.B.

Reply by Lillian L. Baldwin:

My experience has been that an ap-
preciation course must be, first of all,
planned and suited to the group of
students taking it. The success of such
a course depends upon its relation to
the musical past or background of your
group and its obvious (to them) rela-
tion to music as they know it and want
to know it. I have found very few—
I might say no—textbooks that can
be generally recommended to serve in
all situations.

Music history is quite different. Be-
ing history, it is a science, dealing
with facts, dates, real people, etc., and
held in line by chronology of events.
However, music history alone—just
learning a little about a lot of musicians
—is not too rewarding, particularly at
high-school level. I feel that it does
much more for students to learn a lot
about a chosen few composers and
enough about a chosen few composi-
tions to really create an attitude toward
music as literature and a taste for good
music, rather than to try to cram the
whole history of a great art into a
school term or year.

There are several good music his-
tories, namely: "History of Music," by
Grace Gridley Wilm; "Discovering
Music," by McKinney and Anderson
(American Book Co.); "Music, An Art
and a Language," by Spalding. But,
again, these are quite comprehensive
and will mean little musically unless
there is time to illustrate them fully
with music, which after all "exists only
as it is heard."

I often use and recommend a very
tiny book, "A Miniature History of
Music," by Percy Scholes (Oxford
Press), which is a simple series of lec-
tures on the great trends or periods of
music from the polyphonic days. It
has suggested music at the end of each
chapter. With this as an outline and
guide for discussion and reference read-

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ing, I like to spend most of the class time listening to the music which illustrates the periods and composers. This is quite flexible. Teacher and students can add as much as is available, drawing upon all resources of song material, instrumental groups, local concerts, radio programs, etc. The teacher can also follow the book work with his own round-up of class experience as to the growth of art music from folk music, etc. "How Music Grew," by Bauer and Peyser, and "Music Through the Ages," by Putnam, are very helpful reference books for such additions, although not textbooks.

Perhaps I seem discouraging. I do not mean to be. Usually, a live teacher and a live class find creative satisfaction in making their own course which no ready-made textbook course I have ever found can give. The danger is in trying to cover too much ground and arriving at confusion, rather than the pleasure of intelligent enjoyment which is real appreciation. A smattering of knowledge never develops either taste or a desire for more.

[The MENC Library Committee has recently completed a report, which includes a comprehensive bibliography of music text and reference books and books about music. This report and bibliography will be incorporated in the 1947 volume of Curriculum Committee Reports, to be published in the near future. Chairman and vice-chairman of the committee are, respectively, Glenn Gildersleeve, Harrisonburg, Virginia, and Emma R. Knudson, Normal, Illinois. The bibliography should be helpful as a source of recommended titles, to persons who, like L.A.B., are looking for books which they can examine in the light of special needs or situations.]

THE STAR-SPANGLED BANNER

Two questions about "The Star-Spangled Banner." First, are schools generally changing "when" to "for" in "our cause it is just"? The second question pertains to the passage in the third measure of the chorus (Banner yet—) in which a note is usually added to the syllable "Ban," changing the quarter note to two eighth notes. It is almost impossible to keep young children of elementary school age from adding this note, which, we must admit, is a natural melodic line. Is it your opinion that we should insist on a correction even though it entails much work for the children? I shall appreciate your reply and be grateful for your opinion.—M.D.

[The answer to M.D.'s first question was given in the "Do You Have the Answers?" column in Sept.-Oct. 1946 by Peter W. Dykema, chairman of the MENC Committee on Patriotic Music, to whom M.D. addressed this inquiry and whose augmented answer to the question is contained in his reply: "The schools are generally changing 'when' to 'for' in 'The Star-Spangled Banner' because this is the version which music education has approved. Since this has been established as our National Anthem, we should emphasize it as stating the faith of our country. This, together with the fact that we stress the use of

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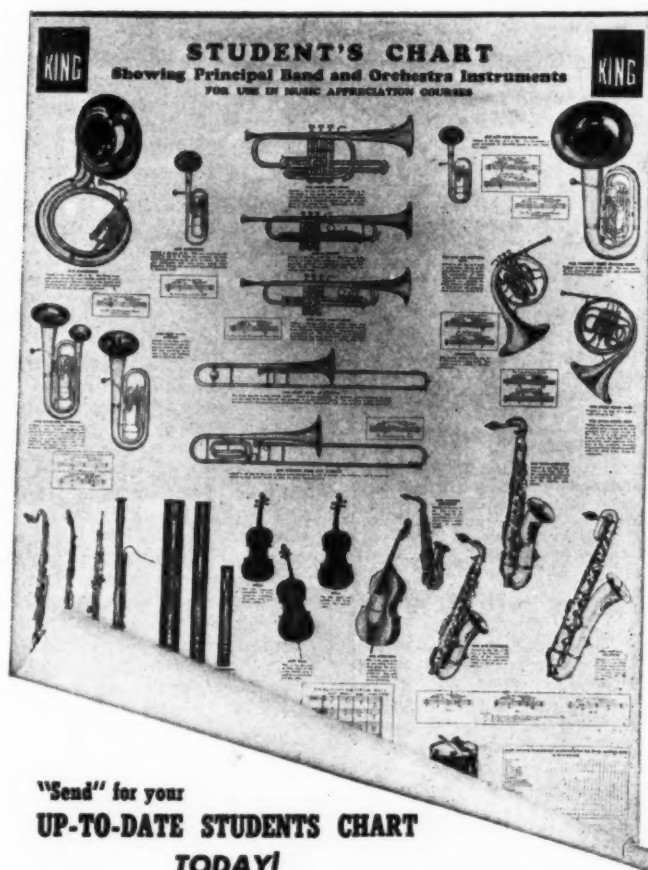
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the final stanza (as you know, we recommend when only one stanza can be used it should be the last) reinforces the idea of a forward look to what America is to be in the ages to come.

"You are quite correct in regard to the difficulty of avoiding the passing tone "C" (Key of A \flat) in the third measure of the chorus. The Committee stands by the quarter note not only because the quarter note seems to express much better than the two eighth notes the needed strength and ruggedness, but because the added "C" is a bit too graceful and even lazy for such a virile song. I have found that if this conception is demonstrated to the children, that is if they are taken into confidence as true young American citizens, they usually agree and make an honest endeavor to sing the quarter note, bluntly and vigorously.

"May I point out that the singing of all three stanzas is advocated whenever it is possible because the three lead up to an effective climax. The first stanza is considered as being one of apprehension; the second, of hope; the third, assurance. The singing usually improves greatly by keeping this dramatic sequence in mind."

THE COPYRIGHT PROTECTION

READ with a great deal of interest the article on page 40 of the Music Educators Journal for April of last year in regard to the copyright situation. However, several questions have come in my mind and I should like clarification on a few points.

I do realize that it is definitely a violation of the law to copy the music that is under copyright protection, but there are two situations which would seem not to be taken care of under this head. First of all, many items are published for orchestra, band and ensemble in which no full score is made a part of the publishers' prints. In the event that one desires to make a full score, after having bought a set of parts, what is necessary to do this? Is it necessary to demand permission to do that which the publisher has failed to do? For a specific example, there is the very fine "American Salute" of Morton Gould, which is impossible to perform adequately without a full score, yet no full score is published. This is only one example of hundreds.

In the second case, there are many foreign items which are now out of stock in this country and which, due to the destroyed condition of the music printing centers of Europe, may not again be reprinted within our lifetime. Is one, then, to do without this good music? I for one would like to observe the law to the letter, but is it in keeping with the purpose of the law under these circumstances to forbid performance of worthy music? For example, there are many German items existing only in score in this country for which I have tried many times to buy parts, but with always the same answer, "Not available, either now or in the immediate future." What can be done?—S.A.

This inquiry was referred to the Music Publishers Association for an authoritative answer. On behalf of the Association, A. Walter Kramer, who writes with the sympathetic viewpoint

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of publisher, composer and professional musician, replied as follows:

"The Board of Directors of the Music Publishers Association has gone into this subject very carefully during the last few years and this year asked me to prepare some material stating our position. This material has been sent out to the press. (The article referred to by S.A.)

"I realize that the situation presents quite a problem, but I wish to assure you that the fact that certain foreign works are not available, due to the war, in no sense justifies the copying by any process of music that is copyright. Naturally, one would like very much to present certain German and other foreign compositions, copies of which cannot be purchased now or, as far as we know, in the near future. The composer is entitled to his copyright protection, and so is the publisher of a composition in which he invests; and conditions which prevail at the present time in no way alter this.

"As regards making a full score in cases where a publisher does not print a full score, the problem is different. I am inclined to think if you were to write the publisher in cases of this kind he would not object to your preparing a full score to conduct from. I feel, however, that to make a full score in manuscript from the parts without consulting the publisher is an infringement of the copyright."

[S.A. will be interested to know that the full score for Morton Gould's "American Salute" is now obtainable from Mills Music, Inc.]

TEACHERS' EXAMINATION

This is a letter of inquiry concerning the National Teachers' Examination. I have heard and read of it but know very little or nothing about this examination. In my capacity as director of the school of music of this college, I would like to be more intelligent on this matter. Is the division of examinations a department of the MENC?

—W.H.C.

D. M. Swarthout, president of the National Association of Schools of Music, to whom this inquiry was referred, replied, in part, as follows: "I am not familiar with the National Teachers' Examination about which you make inquiry, and I am wondering if you are not somewhat mixed up in the matter. The National Association of Schools of Music has a booklet which gives more or less specimen requirements for admission to NASM, as well as certain model or specimen examinations, as they are called, in subjects in theory and in musical history, which might be what you have in mind. These are included in a booklet known as by-laws and regulations of the National Association of Schools of Music, which can be obtained by writing the Secretary, Burnet C. Tut-hill, 1822 Overton Park Avenue, Memphis 12, Tennessee."

The In-and-About Pittsburgh Music Club will end a very successful and eventful year with the holding of a Spring Festival on April 12. Approximately five hundred students of western Pennsylvania will participate in the Festival.

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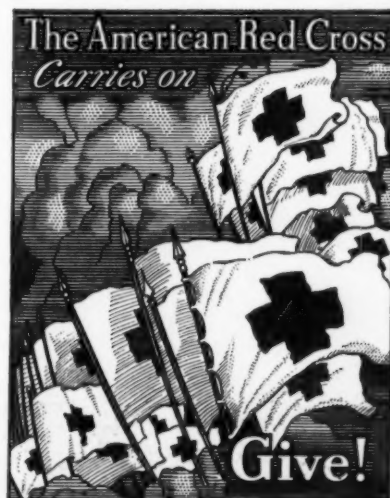
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Ear Training

CONTINUED FROM PAGE FORTY-SIX

There are few people today who do not have the facilities of radio or the movies. Both employ the best and most diversified music, and as composite units cover the field. It is an opportunity missed if advantage is not taken of these media for the use of ear training.

In conclusion, ear training is a phase of music education which is of prime importance. As such, it will be to the advantage of music educators to study its functions thoroughly and to adjust their procedures to agree with functional psychological principles.





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THE SECOND INSTALLMENT of the 1947 Official Portrait Gallery presents more of the galaxy of music educators currently holding official posts in their professional organization. The previous installment included the six MENC Division presidents, who, at the time this is written, are completing plans for the Biennial Conventions. From these pages the first and second vice-presidents of the Divisions greet you, as do the convention hosts—with the exception of Lorin Wheelwright of Salt Lake City, who is president of the California-Western Division as well as convention host and therefore appeared with the presidents in the previous JOURNAL. Also, it seems fitting to include here the presidents of the six state affiliates which are co-operating with the respective 1947 MENC Division convention committees as state hosts. The portraits of the members of the Music Education Research Council, together with those published in the previous issue, complete the personnel of that eighteen-member organization. And you will be pleased to see the face of our good friend and editorial associate, Domingo Santa Cruz of Santiago, Chile.



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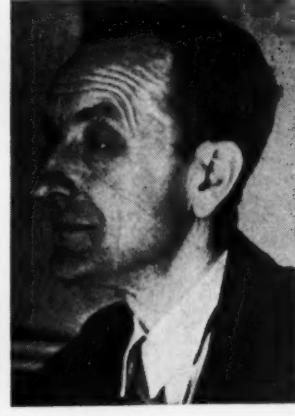
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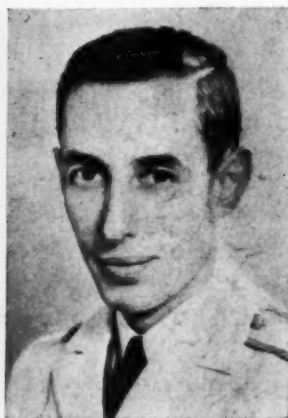
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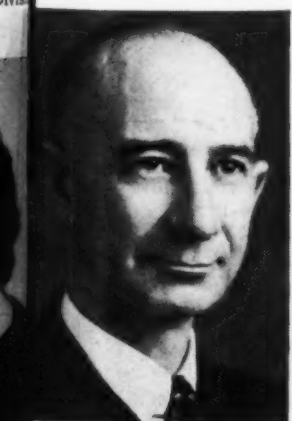
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WILLIAM G. CARR, associate executive secretary of the National Education Association and NEA staff liaison for the Department of Music (MENC), is secretary of the Educational Policies Commission and an outstanding figure in the national and international education scene.

STANLIE McCONNELL, supervisor of vocal music in Rye (New York) Elementary Schools, heads the Eastern Division of the MENC State-Division-National Committee Organization on Films in Music Education and is chairman of the Review Committee of the National Film Music Council; conducts a column in Film Music Notes on "Teaching Possibilities in Current Films."

HELEN E. MARTIN, assistant professor of music education at the University of Pennsylvania, was formerly assistant to the State Director of Music in Delaware.

PAUL WENTWORTH MATHEWS, Alabama State Supervisor of Music, has held various posts in the MENC; is currently second vice-president of the Southern Division and national chairman of the MENC State-Division-National Committee Organization on Records in Music Education.

RUSSELL V. MORGAN, director of music in the Cleveland Public Schools, is also professor of music at Western Reserve University and organist and director of music at Old Stone Church, Cleveland. Is a past president of the MENC, served several terms as chairman of the Music Education Research Council and is a member of the Editorial Board. Is at present president of the Music Teachers National Association (1946-47). Is co-editor of various well-known textbooks.

JAMES L. MURSELL, professor of education and chairman of the Music Department of Teachers College, Columbia University, ranks among the foremost lecturers and writers in the field of music education. Among the books he has authored are "Principles of Music Education," "Human Values in Music Education," "Music in American Schools." Is chairman of the Music Education Research Council.

JAMES F. NICKERSON, assistant professor in the Department of Music Education at the University of Kansas, is a member of the graduate school staff; currently guiding and conducting research in music education. He is chairman of the Southwestern Division of the MENC State-Division-National Committee Organization on Films in Music Education.

HAZEL B. NOHAVEC resigned her position as head of the Music Education Department of the University of Minnesota to become Mrs. Russell V. Morgan not so very long ago. She is a former member of the Music Education Research Council and is past president of the MENC North Central Division. Currently, besides other professional responsibilities, she is editor of the MENC 1947 Volume which will include the final reports representing the results of the MENC's four-year period of Curriculum Committee studies. Author of "Normal Music Methods" and two volumes of "Composing Your Own Music"; has written numerous vocal selections and operettas.

S. NORMAN PARK, supervisor of music in the Dayton (Ohio) Public Schools, is director of the widely-known Dayton Boys' Choir, sponsored by the Dayton Rotary Club.

ARNOLD SMALL, formerly at the University of Iowa where he was associated with Carl E. Seashore in the Research Laboratory, is psychological consultant in the Navy Electronics Laboratory, San Diego, California. He is a member of the Music Education Research Council; is a gifted violinist.

HERBERT S. SPENCER, supervisor of music in Briarcliff Manor, New York, has held various posts in the MENC and in local and state music educators' organizations.

JOHN H. STEHN is associate professor of music and director of bands at the University of Oregon. Was vice-president of the Northwest Division 1941-43.

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Arkansas, Colorado, Kansas, Missouri,
New Mexico, Oklahoma, Texas

March 19-22 — Northwest
Seattle, Washington—Olympic
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Idaho, Montana, Oregon, Washington,
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March 30-April 2 — Calif.-Western
Salt Lake City, Utah
Hotel Utah★
California, Arizona, Nevada, Utah

April 9-12 — North Central
Indianapolis, Indiana
Claypool & Lincoln Hotels
Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio,
South Dakota, Wisconsin

April 17-19 — Southern
Birmingham, Alabama
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Alabama, Florida, District of Columbia, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia

April 23-26 — Eastern
Scranton, Pennsylvania
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Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont

Cooperating with the Conference officers and local sponsors in the host cities listed will be their "In-and-Out" Music Educators Clubs and, respectively, Oklahoma Music Educators Association, Washington Music Educators Association, Utah Music Educators Association, Indiana Music Educators Association, Alabama Music Educators Association, Pennsylvania School Music Association.

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CALIF.-WESTERN — Emil Nyman, Lafayette School, 61 East North Temple, Salt Lake City 3, Utah.

SOUTHERN — Homer L. Thomas, City Board of Education, Box 114, Birmingham, Alabama.

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